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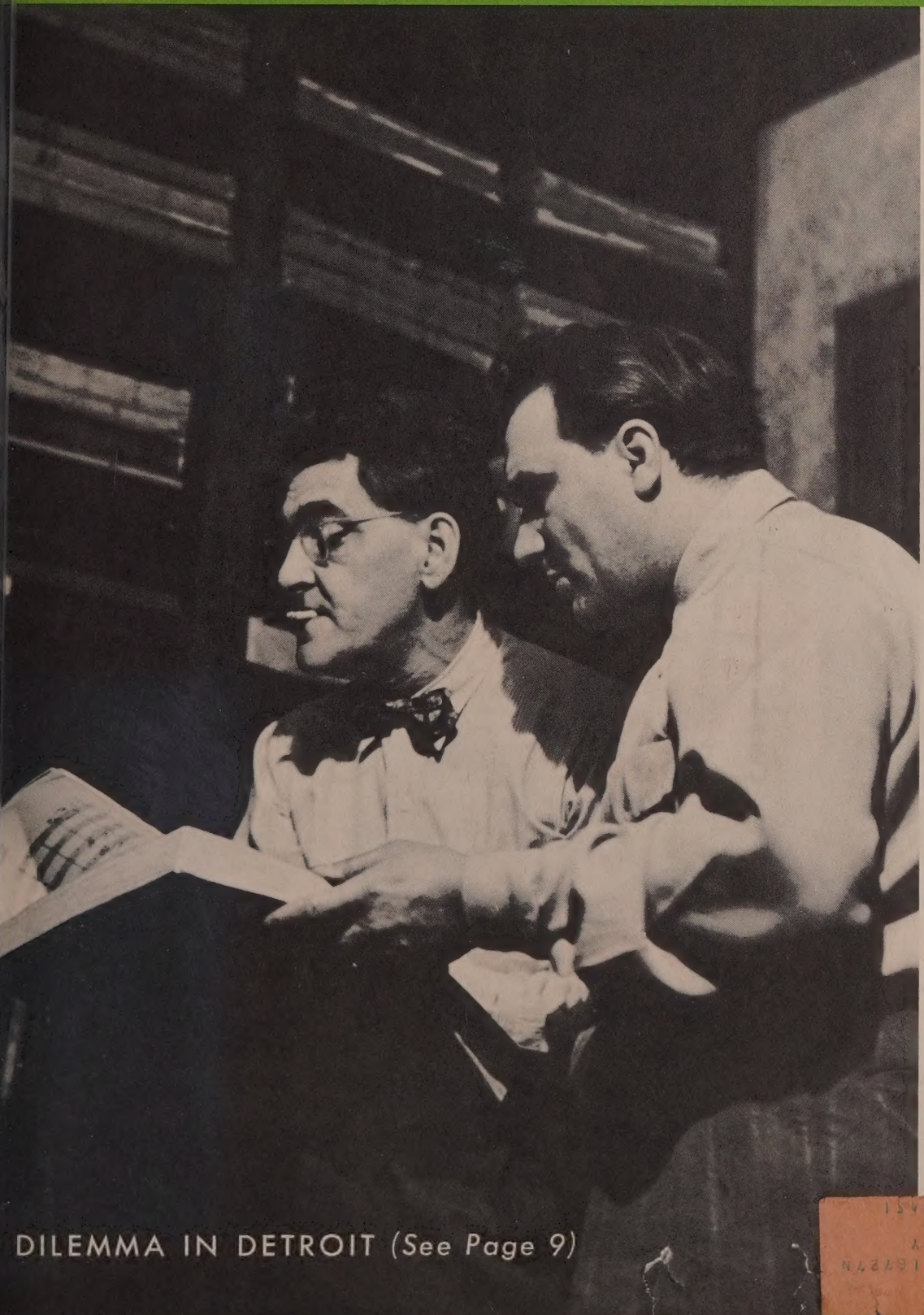

DILEMMA IN DETROIT (See Page 9)

In this issue...

Zoltan Kodaly Was My Teacher
GYORGY SANDOR

✱

Sing with Your Fingers!
MARY BOXALL BOYD

✱

More about the Pharyngeal Voice
E. HERBERT-CAESARI

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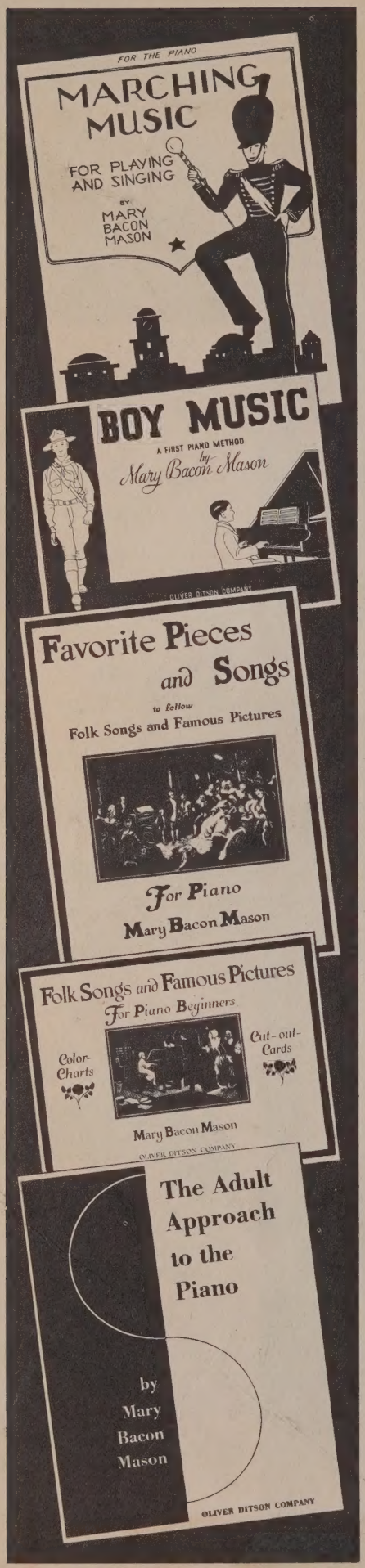

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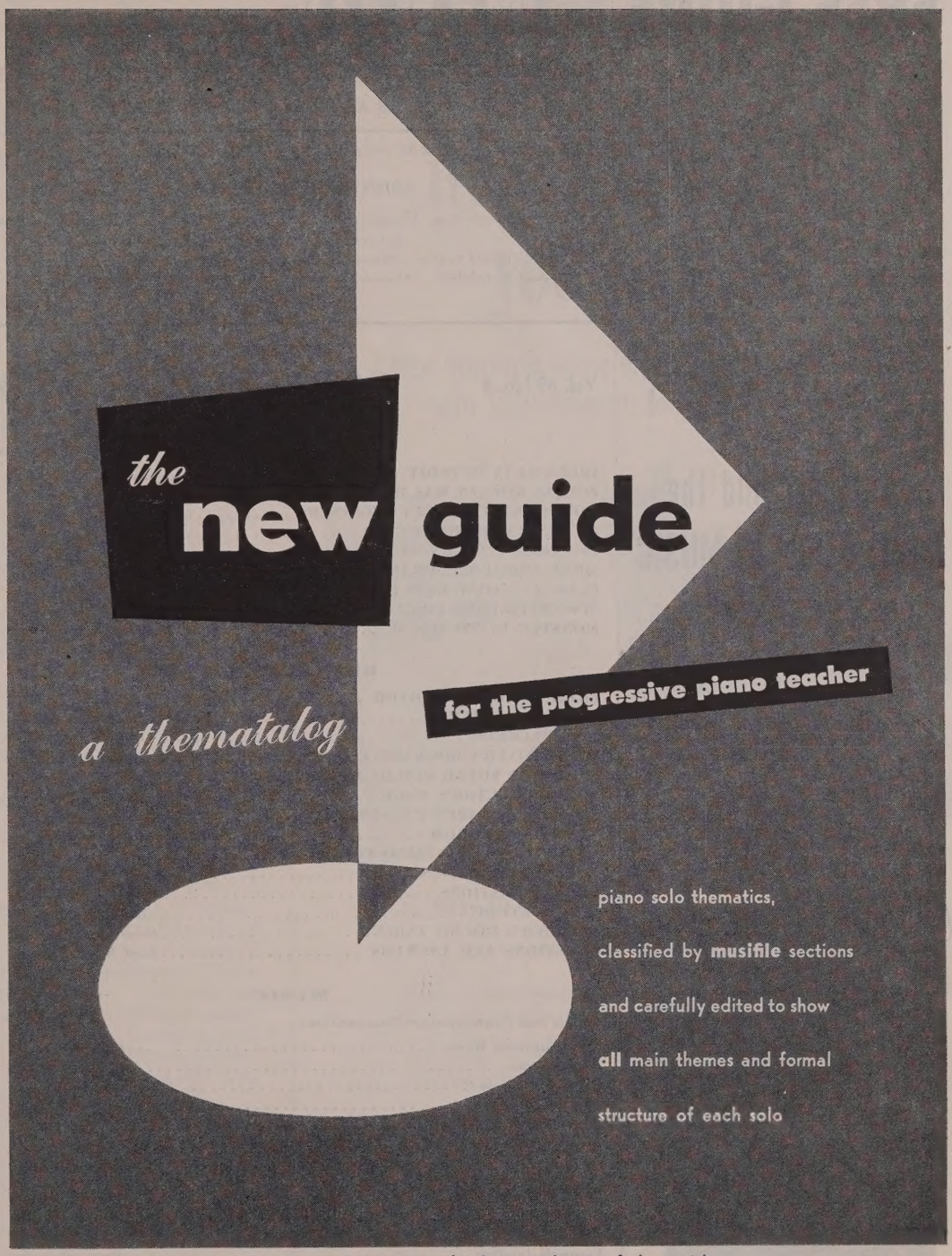

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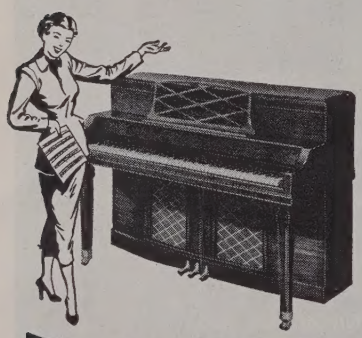

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LETTERS

Music Section

Sir: Many of us would appreciate larger notes in the music section.

Mrs. Laura Kochenderfer
Downers Grove, Ill.

Sir: . . . the notes are blurry, almost as hard to read as shaped notes.

Mrs. Harvey Edwards
Crystal River, Florida

Sir: We've always been rooters for the ETUDE, but the music this year is so hard to read my pupils and I are about discouraged with it. Why is the music so hard to read? It's not a pleasure any more except for the articles.

C. Ellsasser
Conneaut, Ohio

Sir: I have been a subscriber for over 40 years. I still enjoy the articles, but do not like the printing of the music in the recent numbers. It is too small and indistinct.

Mrs. Martha F. Gale
Concord, N. H.

• Beginning with this issue, ETUDE hopes readers will find the printing of the music section improved. ED.

"Albert Schweitzer Was My Teacher"

Sir: I read your article on Dr. Albert Schweitzer with interest. Will you please send me Dr. Schweitzer's address? I wish to make a small gift to his work as a memorial to a dear relative whom we have lately lost.

Mabel S. Harrington
Hazleton, Indiana

• ETUDE is forwarding Mrs. Harrington's letter to Dr. Schweitzer. ED.

ETUDE Articles

Sir: I like your new trend of chatty comments on writers past and present. Maybe ETUDE has always been thus and I have been unobserving. Anyhow these are things I like.

Martha B. Snow
Boonville, N. Y.

Sir: Please accept my sincerest congratulations for your excellent articles, especially that on "Notation" (December). It answers a great need. And its clarity and interest are unique.

Brother Boniface, F. S. C.
Napa, California

Sir: The ETUDE looks as if you were going out of business . . .

Mrs. Edward H. Sherman
Greenwich, N. Y.

Sir: I have been a musician and teacher of music all my life, and began taking the ETUDE in 1907. Through the years I have seen the standard lowered, the many repetitions of musical selections and other changes I do not like, but today when I received my copy of the new number, my disappointment was too great to hold. I am not a fanatic or a complainer, but *what has happened to the ETUDE?*

Mrs. W. H. Walton
Dwight, Kansas

"It's All Done with Muscles"

Sir: For several years I have been a subscriber and cover-to-cover reader of ETUDE. I always read everything about piano playing, and have found the articles and piano departments helpful and inspiring.

However, this month I was much surprised by the ending of Andor Foldes' "It's All Done with Muscles" (ETUDE, February 1951), which quotes directions as to the playing of the opening movement of Beethoven's "Moonlight" Sonata: " . . *e senza sordino*," meaning "without pedal." I may be wrong, but my musical dictionary defines "senza sordino" as without *dampers*, hence with *pedal*. . .

How difficult is it for an amateur in both music and writing to achieve publication in the ETUDE?

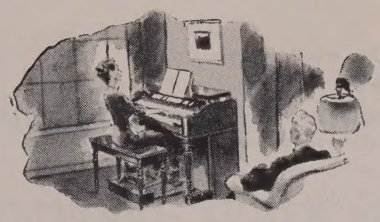
Mrs. A. H. Gray
Coronado, California

• (1) Mrs. Gray is quite right and ETUDE was wrong. (2) Manuscripts from new writers are welcomed, and read with great interest. ED.

"Adventures of a Piano Teacher"

Sir: Why go on enjoying something and never make it known to the author? As I read the February ETUDE I am filled with laughter at the funny side of a serious part of Dr. Maier's life. . .

Edith L. Lovett
Long Beach, California



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Musical Oddities

By NICOLAS SLONIMSKY

An Italian musician, Carafa de Colobrano, who lived in Paris, asked Rossini to help him in his straitened financial circumstances. "I have no money to give you," said Rossini, "but here is an unpublished manuscript. Take it to a publisher, and he will give you 1000 francs." It was Rossini's fantasy of Meyerbeer's music, subtitled "Sweet Memories of L'Africaine". The publisher was delighted to have the piece, particularly since Rossini's dislike of Meyerbeer was notorious, and he gladly paid Carafa the sum of 1000 francs for it. But upon examination, Rossini's "sweet memories" of Meyerbeer's opera proved to be definitely sour. The music was full of deliberately contrived dissonances and noisy tremolos. Needless to say, the manuscript was never published.

A young pianist was making his debut. As he sat at the piano, he noticed that the piano bench was too far from the keyboard. He seemed perplexed as to what to do. After a moment's hesitation, he pulled the piano with all his might towards the bench. His effort was rewarded by a storm of applause. Encouraged by this sign of approval, he played at his best. The critics, too, were put in a pleasant mood, and the reviews were excellent.

Camille Bellaigue, the French music critic, who was in the same class with Debussy at the Paris Conservatory, reports that Debussy had the habit of breathing violently on the first beat of every measure when he played the piano, and that his schoolmates constantly teased him about it. When Bellaigue reviewed Debussy's opera, "Pelléas et Mélisande" in "Revue des Deux Mondes," he commented sarcastically that Debussy was well cured of accenting the first beat, and that now in his music "all beats are weak beats." Bellaigue swung out violently at his former friend and co-disciple. "It is not the least original trait of M. Debussy," he wrote, "that he can compose a complete opera without a single phrase, without a single bar of melody. There are no leitmotifs in Pelléas et Mélisande, for the simple reason that there are no motifs of any kind. Rhythm seems no less hateful to M. Debussy. In his opinion, rhythm is, like melody, an obsolete formula, an old encumbrance from which music must be freed. In his doubly amorphous art, the abolition of rhythm goes hand in hand with the suppression of melody. . . . The orchestra of M. Debussy seems marked with smallpox. It is thin and emaciated. When it pretends to caress, it scratches and hurts. It makes little noise, I admit, but the little noise it makes is pernicious. *(Il fait peu de bruit, je l'accorde, mais un vilain petit bruit).*" Thus spoke a French music critic of one of the greatest French operas!

Of time and music: An eminent piano teacher played two pianos with one of his pupils. "You are a whole beat behind, my dear boy," said the teacher. "Out of respect for you," replied the pupil reverently . . . Franck's Violin Sonata was played at a concert. As the last movement began, with its famous canonic imitation, a lady in the audience remarked to her neighbor: "They are fine musicians, but it's too bad that they did not rehearse enough together." . . . A member of a string quartet asked Leopold Godowsky after

a concert: "How did you like the tempo?" "Fine," replied Godowsky, "particularly yours!" . . . A local pianist played an operatic selection at a party. "Do you know what it is out of?" one guest asked another. "Out of time," replied the other.

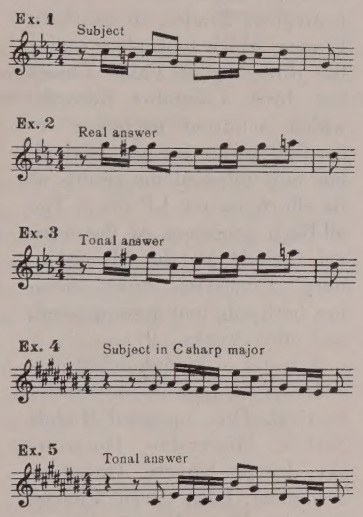
In a letter to an American admirer, written around 1900, George Bernard Shaw made some pert observations about heredity. Some of the theories about the heredity of acquired characteristics reminded him of the remark of an old woman whose daughter played the piano. "Your daughter plays well," a woman said to her. "Yes," the old woman replied, "she does have a fine touch, and it's no wonder, for she loves the piano, and never tires of it. Ye see, she's a great taste for music; but, then, that's only natural, for her grandfather had his skull fractured with a cornet at a picnic."

When a sports writer is sent out to review a concert, anything can happen. A newspaper in Quincy, Illinois, carried this account of a recital by the famous violinist, Eduard Remenyi, in October 1893: "When it gets right down to a question of what's what, this man Remenyi can outfiddle any man in Adams County, barring no man. He fiddled up one side and down the other—hippity-hop, skip and a jump. He can take a violin and hold it as a hired man would a catfish, and he would make it sound like the celestial choir singing as if their hearts would break. Maestro Remenyi trains at 186 pounds and his head is as bald as an onion and as yellow as ginger."

IN AN OLD ISSUE of The Boston Musical Herald, a magazine long extinct, we find this quaint description of the fugue:

A fugue is a form in which the right hand says to the left: If fugue get there before I do, Tell them I'm a-coming too.

Playfulness and profundity are combined in a perfect blend in the most popular fugues of Bach, such as the C Minor Fugue of the first book in the Well-Tempered Clavichord (Ex. 1, 2 and 3). It has elements that can be played in polka ryhthms. So much for the frivolity; profundity comes in this fugue in its expert triple counterpoint which is elaborated so that the harmony sounds pleasurable and natural even to untutored ears. The tonal answer, which is the relic of an old tra-



dition, here does not wrench the melodic line as it does in the C-sharp Major Fugue, for instance (Ex. 4 and 5). Many a musical lad and lass might think that the answer to the subject of that C-sharp Major Fugue is "wrong." The intervallic progression of the subject itself seems strange, with its emphasis on the major seventh; and it sounds even stranger in its tonal answer.

Incidentally, here is a recipe for writing a tonal answer: Transpose the subject a fifth up, thus forming the real answer; then change the first supertonic in the real answer to the tonic, without altering any of the other notes. This will satisfy the tradition that required a reciprocal response, so that the dominant answers the tonic, and the tonic answers the dominant. For instance, the real answer to the subject of the C Minor Fugue would be an exact transposition into the key of G Minor. By changing the supertonic of the original key, to the tonic of the original key, we obtain a tonal answer, which retains the feeling of the basic tonality.

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By GEORGE GASCOYNE

Prades Festival

A musical event of international importance was the festival at Prades, in southern France, which took place under the direction of Pablo Casals last June. Columbia Records, which acquired exclusive recording rights for the festival, has now released the results of its efforts on ten LP discs. The all-Bach programs of the festival include all the "Brandenburg" Concertos, suites, sonatas, both solo and accompanied, and other works.

A roster of distinguished musicians took part in the Prades Festival. They included Rudolf Serkin, Mieczyslaw Horszowsky, Joseph Szigeti, Alexander Schneider, Isaac Stern, Eugene Istomin, Clara Haskil, Marcel Tabuteau, John Wummer, Leopold Mannes and Yvonne Lefebure.

Most striking of all is the playing of Casals himself in three sonatas for cello, with Paul Baumgartner at the piano. Once again the great master demonstrates that he is outstanding among living musicians.

The Prades Festival records are of rare historic and musical interest, and cannot be recommended too highly.

Beethoven: *"Fidelio"*

Beethoven's great if somewhat uneven opera is seldom heard in the opera houses of this country. Therefore Beethoven lovers will take pleasure in the announcement that the entire work is available on an imported recording. Most of the singers, who have not been heard in this country, are excellent. Margarete Baeumer sings the title role, and Hans Sauerbaum the tenor role of Florestan. The well-paced performance is conducted by Gerhard Pflueger, and the orchestra and chorus are those of the Leipzig Radio.

Bowles: *Two-Piano Concerto*

Paul Bowles wrote this work for the two-piano team of Gold and Fizdale, who perform it on the record. The work is scored for two pianos, winds and percussions. It is an odd, intriguing work, played with gusto by Messrs. Gold and Fizdale. On the other side is Milhaud's "Carnival at New Orleans," also written for the piano duo. Daniel Saidenberg conducts the performance. (Columbia, one LP disc).

Bach: *Christmas Oratorio*

The vast musical panorama of Bach's "Christmas Oratorio" is offered in an uncut version by Renaissance Records (4 LP discs). The work was designed by Bach to be performed on six separate days of the Christmas festival, and is a little overpowering when heard at a single sitting. Each section, however, contains magnificent music that will reward many re-hearings. The performance was recorded in Europe by the Stuttgart Choral Society and the Swabian Symphony.

Handel: *Sonatas*

Sonatas of Handel for flutes, oboe and continuo are played on a new Allegro LP disc by Philip Kaplan, Lois Schaefer, Samuel Mayes, John Holmes and Erwin Bodky. The music is charming, and the performance is expert.

Strauss: *"Der Rosenkavalier"*

Selections from Act II of "Der Rosenkavalier" are offered on a Columbia LP disc. Music included is the "presentation of the rose" scene and the finale of Act II. Elizabeth Schwartzkopf, as Sophie, and Irmgaard Seefried, as Octavian, sing expressively, and Ludwig Weber is sonorous and effective as Baron Ochs. Otto Ackermann conducts the Vienna Philharmonic.

Music Lover's

BOOKSHELF

By THOMAS FAULKNER

e Romance of the endelssohns
Jacques Petitpierre
anslated by G. Michelot-Cote

Even in England, the cen- of what George Bernard aw called "Mendelssohn-wor- ip" in the 19th century, there s to date been a dearth of endelssohn biography. Read- s who know all about Clara ieck Schumann and Cosima n Bülow Wagner might be rdoned a moment of uncer- inty about Cécile Jeanrenaud, o later became the wife of lix Mendelssohn-Bartholdy.

Mendelssohn's bride came of family of French origin who oved to Frankfurt, Germany, rly in the 19th century. She et the composer when he came Frankfurt in 1836 to conduct e St. Cecelia Society in place its regular conductor, who as ill. The two young people ere married the following ar, and set off on a honey- oon journey down the Rhine. oth were gifted artists, and eir pen-drawings and water- olors from the journey are re- oduced in Mr. Petitpierre's olume. Then they returned to eipzig, which Mendelssohn's ewandhaus concerts had made e of the most famous music enters in Europe.

Besides being excellent biog- aphy, Mr. Petitpierre's volume ffers a quaint and charming icture of life among well-to-do erman music lovers of the arly 19th century.

Roy Publishers, $3.50

agner: *Robert Bagar*
chaikovsky: *Louis Biancolli*
chubert: *Herbert F. Peyser*
ach: *Herbert F. Peyser*

The New York Philhar- onic-Symphony, for years a unday afternoon radio fixture, as decided to bring to its radio udience the same sort of pro- rammatic information avail- ble to concert-goers on its Car- egie Hall programs. These mall, inexpensive volumes are he result. Each contains a brief iography of the composer and notes on his most frequently played works. Though unpretentious, the little books offer a good deal of valuable information.

Grosset & Dunlap, 50 cents each

Handbook of J. S. Bach's Cantatas
By Werner Neumann

A systematic catalogue of Bach's 217 church cantatas, listing contents of each work, instrumentation, solo voices required and range of each solo. The work appears in the original German, and it is likely to be of interest mainly to advanced scholars. *Associated Music Publishers, New York; Breitkopf & Härtel, Leipzig, $3.50.*

Paganini, Master of Strings
By Opal Wheeler

Addressed to younger readers, this book presents in fictionized form an account of the life and doings of the fabulous Niccolo Paganini. The story begins with Paganini's tempestuous boyhood in Genoa, and follows him to his eventual triumph as a world-famous virtuoso. An appendix introduces two melodies from Paganini's First Violin Concerto.

E. P. Dutton, $3.75

A Dictionary of Vocal Themes
By Harold Barlow and Sam Morgenstern

It is an uncomfortable experience to have a tune which one cannot identify running through one's head. Harold Bauer was driven almost frantic, he tells us in his autobiography, by a fragment which turned out to be from von Suppé's "Beautiful Galathea" Overture. Many other musicians have experienced the same difficulty.

To relieve these sufferers, and incidentally to provide a unique and worthwhile reference book, Messrs. Barlow and Morgen-

CONTINUED ON NEXT PAGE

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MUSIC LOVER'S BOOKSHELF

(*Continued from Page 7*)

stern have catalogued some 3,000 vocal themes of all sorts. Works found here range from "I Hear You Calling Me" to Rodolfo's Narrative in "La Boheme." Composers span many centuries, beginning with Richard The Lion-Hearted (1157-1199), who is represented by his "Ja nun hons pris," and ending with such contemporaries as Hindemith and William Walton.

A unique and useful feature of the book is its notation index. If one can remember a tune but not its title, one simply transposes the tune to C Major, looks in the back of the book and locates title and composer instantly.

Altogether the book is a useful companion-piece to the dictionary of instrumental music which the same authors compiled four years ago.

Crown Publishers, $5

Historical Anthology of Music
Edited by Archibald T. Davison and Willi Apel

This is the second and final volume of the "Historical Anthology" prepared by Dr. Davison and Dr. Apel, and continues the survey from the early 17th century to the end of the 18th.

The editors' aim is to present music which is not easily accessible elsewhere. Thus the present volume includes only a single work of J. S. Bach, and none of Handel; but there is a rich variety of compositions by their obscure contemporaries and predecessors—Giovanni Maria Trabaci, Johann Hermann Schein, Manuel Rodrigues Coelho, Henry Lawes, Andreas Hammerschmidt and others.

The result is an absorbing survey of music written before the 19th-century Romantic period. A source of perplexity in regard to Mozart, Haydn, Beethoven, Schubert and Schumann is the fact that we have forgotten the music they knew when they were boys. The new anthology is a valuable reminder. There is, for example, a clear anticipation of Leporello's "Catalogue" Aria from "Don Giovanni," in "Bald die Blonde, Bald die Braune," from a forgotten opera by Johann Adam Hiller. The "Schlaflied des Sturmwald" by Karl Ditters von Dittersdorf demonstrates that Schubert did not invent the device of portraying agitation by means of rapidly repeated eighth-notes in the treble and scalewise passages in the bass. And the four examples of a chorale prelude, as treated over the course of a hundred years by Samuel Scheidt, Dietrich Buxtehude, Johann Pachelbel and J. S. Bach, is a graphic demonstration of evolving contrapuntal technique.

In these days when our composers are preoccupied with "originality" at all costs, it might not be amiss to note how little the great masters were preoccupied with originality for its own sake, and how much of their creative output took the form of borrowing and refining the work of earlier composers.

Harvard University Press, $10

The Story of an Orchestra
By Boyd Neel

In 1932 a busy general practitioner in London with a flair for music was told by friends that he should take up music professionally. The Boyd Neel Orchestra was the result which shortly became famous in England and later toured in Australia and New Zealand. Mr Neel here tells the story of the orchestra's beginnings, on a capital of less than $100, its early struggles and eventual triumph. The foreword is by Benjamin Britten.

Vox Mundi, $2.50

THIS MONTH'S COVER . . .

James Tamburini (right), trumpeter of the Detroit Little Symphony, examines an orchestral score with music librarian Arthur Luck. (See "Dilemma in Detroit," p. 9).

Luck, a former double-bass player, donates all scores used at performances of the Detroit Little Symphony.

Valter Poole (standing) and other Detroit Little Symphony men listen glumly as clarinetist-manager Rosen outlines prospects.

DILEMMA *in* DETROIT

. . . . Survivors of the Detroit Symphony support themselves with odd jobs and look for a successor to Sponsor Henry Reichhold

By SAUL H. SHIEFMAN

AT THIS MOMENT, Detroit is the only U. S. city with a big-league baseball team that does not also have a full-size symphony orchestra.

The Detroit Symphony expired in 1949, after a six-year feud involving Conductor Karl Krueger, millionaire chemist Henry H. Reichhold, financial mainstay of the orchestra, Detroit's newspapers, and orchestra men themselves.

When the orchestra went under, most of its players drifted away to engagements in theatre pits and night clubs, recording jobs, or positions with other symphonies.

Left behind were 30 determined musicians, including first violist and assistant conductor Valter Poole, and other outstanding players, who refused to let the Detroit Symphony die.

Unable to finance a full-scale symphony orchestra, they reorganized as the Detroit Little Symphony. Their grit and devotion, and the loyalty of their ticket-buying public, have kept the Little Symphony going ever since.

Clarinetist Bernard Rosen doubles as the Little Symphony's business manager and press agent. His apartment serves as the group's office. Wives and friends of musicians take care of the typing, mailing and bookkeeping.

Before their first concert, members of the Little Symphony went to their tough union, the American Federation of Musicians, demanded and got a flat rate per concert so they could rehearse as often as they pleased. As a consequence the concerts have been an artistic triumph but the players have wound up owing themselves money. Though the Little Symphony invariably sells out, no orchestra, large or small, can support itself from ticket sales alone.

Little Symphony musicians hope for better times, and meanwhile support themselves as best they can. One of the country's finest oboists manages a roofing and siding business. A distinguished flutist repairs instruments in his tiny hotel room.

CONTINUED ON NEXT PAGE

Dilemma in Detroit CONTINUED

A cellist sells brushes, a violinist plays saxophone in a tavern. Of the three trombonists, one sells mop handles, another is timekeeper in an auto plant, the third makes picture frames. A bassoonist sells musical instruments over the counter, a cellist paints portraits. Many of the musicians are supported by their working wives.

Detroit music-lovers for their part have supported the Little Symphony in numerous ways. A ballet instructress lends her studio for a rehearsal hall, spends hours preparing cake and coffee, personally scrubs up before each rehearsal. A music librarian who once played double-bass donates the scores for every performance. A night-club owner has experimented with combinations of oboe, bassoon, clarinet, trumpet, bass and piano—rather exotic by ordinary jazz standards—to provide work for Little Symphony members.

All these praiseworthy doings, however, do not take the place of the estimated $200,000 a season which Mr. Reichhold formerly contributed to make up the Detroit Symphony deficit. He also bought it an impressive theatre and office building (now leased for wrestling bouts), and sponsored it for two years in a nationwide ABC broadcast.

No one could deny that Chemist Reichhold was lavish in his support of the orchestra. Detroit music-lovers felt, however, that the millionaire chemist, a novice in music, had received and acted on bad advice. Orchestra men were dissatisfied with Conductor Krueger. Paid attendance at concerts was dwindling. Detroit's critics wrote stinging reviews of the orchestra's performance.

The blow-up came in April, 1949, when Georges Miquelle, famous first cellist of the Detroit Symphony, was charged with apologizing to a visiting soloist for the orchestra's shoddy playing, and was fired on the spot.

Frayed tempers exploded in crackling newspaper headlines. The DAC News, official publication of the Detroit Athletic Club, to which a majority of prominent Detroiters belong, observed in a blistering editorial titled "Stop the Music!" that "Mr. Reichhold has made of his presidency of the organization a reign of contradictions."

The editorial continued: "He has brought to it, in many cases, rare enthusiasm, genius and sincerity of purpose; but in others, mere flamboyance . . .

"Largely, however, the fortune which could have been concentrated on building a really outstanding symphony orchestra was channeled into a bewildering network of projects—a magazine, two recording outfits, the Carnegie 'Pops' series, a proposed artists' bureau, a nationwide broadcast—all of which failed to accomplish what was supposed to be their prime purpose, that of making the Detroit Symphony both great and self-sustaining . . .

"Instead, amateurish ineptitude has characterized the show, from management through to the artistic side, and Detroit's music-lovers have witnessed the spectacle of a one-man band jigging along to the tune of a bad press, dissension and very adverse criticism."

***The Detroit** Times* reprinted the editorial in full. Other comment indicated that many Detroit music-lovers felt the same way. But however well-taken the position of the club paper, no member of the Detroit Athletic Club came forward to take the place vacated by Mr. Reichhold.

This year, Detroit celebrates the 250th anniversary of its founding. Little Symphony members hope one of the birthday events will be a concert series under an internationally famed conductor. The sight of Detroit's musicians peforming under a great conductor may be a prelude to the rebirth of the Detroit Symphony. Thus the Little Symphony's faith in Detroit may be finally vindicated. THE END

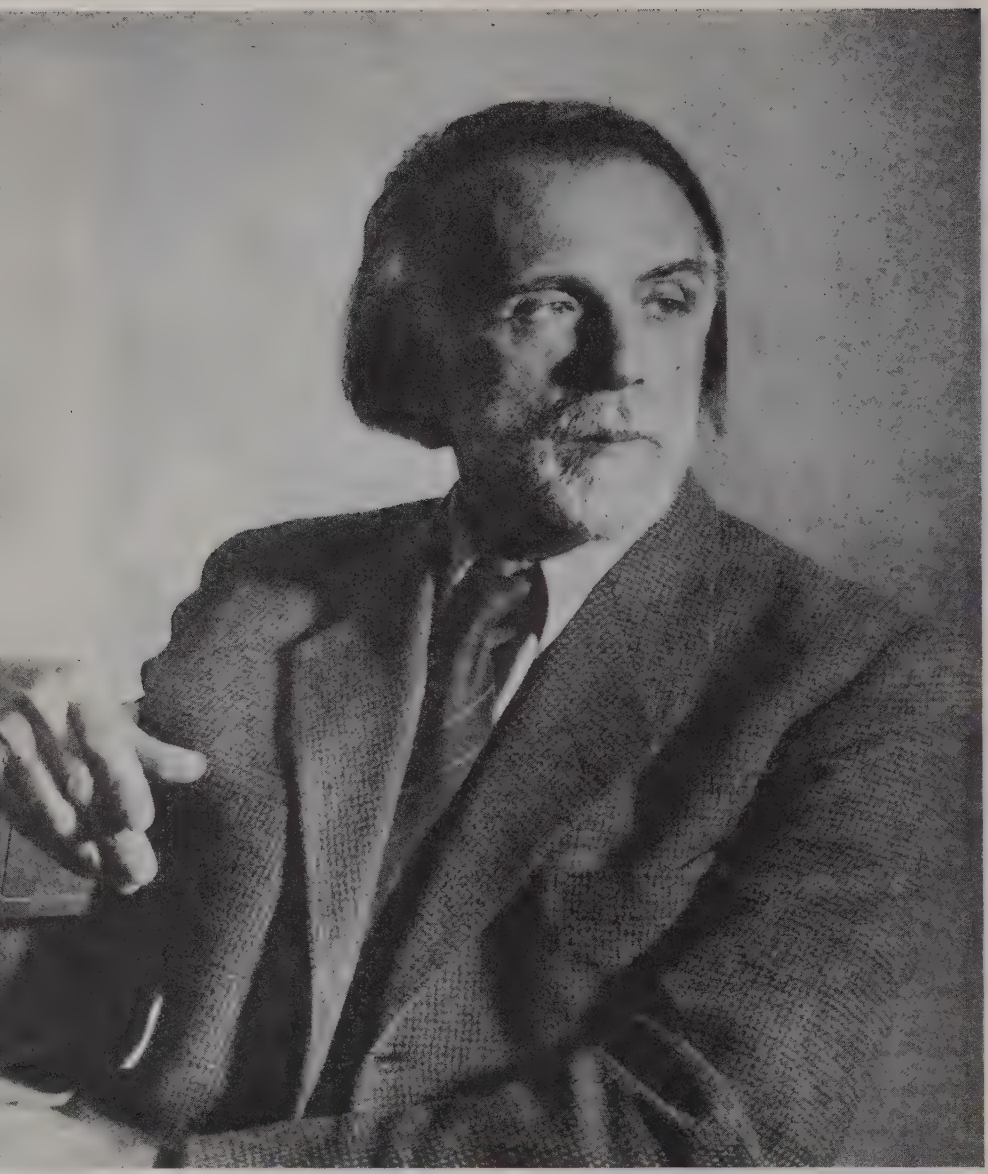
How Detroit players make ends meet: Flutist Otto Krueger (no relation to former conductor) repairs musical instruments.

Bassoonist Hugh Cooper, shown demonstrating trumpet, clerks in a music store. Cellist Ray Hall is a portrait painter.

Little Symphony has no conductor. First violist Poole (standing) is musical coach. He was associate conductor under Krueger.

Douglas Marsh, cellist, displays his brush salesman's kit to admiring violinist Jack Boesen and percussionist Arthur Cooper.

While strings rehearse (background), Little Symphony wives and friends do paperwork. Man in mouton collar is buying tickets.



Zoltan Kodaly

Zoltan Kodaly *was my teacher*

By GYORGY SANDOR

ANYONE WHO PLAYS a musical instrument should, in my opinion, make the study of composition an integral part of his education. Once he understands how a work is created his interpretation as a performer of almost any composition will be far more searching and more nearly as the composer intended it.

In my own playing I have found invaluable the early training I received from one of the greatest living composers, Zoltan Kodaly. I studied composition with Kodaly for five years, from 1929 to 1934, at the Budapest Conservatory. I was one of a class of 10 who started with the master and one of five who finished the five-year term. I did not want to be a composer but I did want to find out how masters, whose works I was playing, had put their compositions together.

Kodaly's method of teaching composition differed from that of any other composer I've met. First of all, he did not seek to turn out composers in assembly-line fashion. Through building a sound knowledge of earlier composers and their compositions, he sought to eliminate imperfections in the music we wrote. Harmony, counterpoint and choral writing occupied much of our time. We concentrated on vocal counterpoint while we went through the various musical forms. We spent three years copying out the two and three part motets of Palestrina.

Every year we had an examination which concluded individual phases of the course. When we finished, we felt we should just be starting to study that particular subject, so enormous did its difficulties and manifold forms appear to us. Kodaly took for granted that at this point we knew something of the different forms, so he did not tell us how to write a rondo, for instance. He would say, "Bring me a few rondos." We would do so, and then he would take our compositions apart and show us where we had failed. This was a negative approach, but it developed in us an ability to analyze our own and other composers' creations.

Creative talent which can produce lasting works, Kodaly told us, is a combination of genius and acquired craftsmanship. Kodaly's idea was that every one should be able to write in any com

poser's style, and no one could hope to achieve individual style until he had mastered the styles of other composers in all periods, from Palestrina to Scriabin and Ravel.

Composition under Kodaly was taught as a main course, and not as an auxiliary one. We delved into the writings of the greats of the past: we studied what they wrote and tried to master their styles as completely as possible. We all entered the class cocky and self-assured, thinking we were good composers, and gradually we realized we had been writing in someone else's style.

Music, Kodaly taught, is basically a formalistic art. It is the form that counts and what is *done* with the fundamental musical idea. Anyone can write a melody but a symphony or mass requires skill. Kodaly frequently used Beethoven's Fifth Symphony as an example. The first four notes which open the initial theme could have been written by anyone, but it took genius and skill to develop those four notes into the structure of this great symphony.

Most modern composers elaborate on one or sometimes only part of one of the elements which make up music—melody, harmony and rhythm—and fail to recognize that the other basic factors are just as essential. Because these composers seek to avoid the traditional technique of developing their musical ideas, they sometimes take a short motif, keep on repeating it over and over and then modify it slightly. The public's relief when the initial theme has been discarded is sometimes so great that it actually believes a new theme has been introduced.

Most of today's composers are afraid to write a melody. Hence the main characteristic of modern music is dissonance, the result of searching for cacophonous intervals or sonorities which are meant to give the impression of being new and different. Occasionally a modern composer will put in a banal melody, a copy of a romantic tune, and we are so relieved to find melody at all among the dissonance that we welcome it as new and fine.

Needless to say, melody, harmony and rhythm must not be used hap-hazardly but they must follow the same basic principals that existed in classical and pre-classical music.

These were and are the fundamental teachings of Zoltan Kodaly.

After I left Hungary I saw him thrice again, once in Budapest, once in London and once in Dallas where he was guest-conducting. He is now president of the Academy of Sciences in Budapest, not writing or teaching music, but studying the Hungarian folklore and literature to which he and his colleague, Bela Bartok, devoted themselves.

From 1906 until Bartok's death in 1945, Kodaly and Bartok lived in Budapest and collaborated in collecting between 3,000 and 4,000 Hungarian national melodies. Most of these are still in manuscript form, although some were published as "Bartok-Kodaly" arrangements. Since Bartok's death, Kodaly's interest in preserving Hungarian folklore has increased to the extent that it has almost crowded out his interest in composing his own works.

Kodaly has never been a good pianist, in the professional sense of the word, but he is a good conductor. I do recall his statements on the erroneous interpretation of some of his works for piano and orchestra. He pointed out to me the failure of western interpreters in realizing that his own compositions and other typical Hungarian music have a characteristic short accent on the first syllable. Other Europeans and Americans usually misplace this accent by holding the first note too long. The result is a distorted interpretation.

As a teacher, Kodaly was one of the most laconic I've ever met. He's mellowed a bit with age and grown a little softer. He seldom said a complete sentence and when he spoke it was biting and to the point. His memory is fantastic; it is my belief that he remembers every composition he has ever seen, not only of the masters, but of everyone who studied with him in the past 40 years. I have seen him read a score, listen to someone play the piano, correct mistakes on a blackboard and dictate at the same time. He is thin, of medium height with deep-set eyes, long hair and a pointed beard. When he was past 50 he took up ice skating and became an excellent figure skater. He is one of the most brilliant men I ever met, speaking a dozen languages and well-read in all.

Indicative of the intense musicality of the man was his reaction to a recital I gave in Budapest when I was 18. I played the Liszt B Minor Sonata and lost a chord somewhere along the way. Kodaly's (*Continued on Page* 61)

Kodaly photographed his friend Bela Bartok (left center), with whom he collaborated in collecting Hungarian melodies, recording folk-singing in 1910 in a Transylvania town

How to Teach Adult Beginners

. . . . . They pose many problems not encountered with younger pupils, but teaching them is certain to be a fascinating experience

By R. M. GOODBROD

DR. WARREN is a successful practitioner in our town. Whatever he does, he does well. He plays an excellent game of golf, and his flowers have won prizes at the county fair. When he asked me if I would take him as a piano pupil, explaining that "he had been telling so many of his patients to take music lessons that he thought he would try some himself," I knew what was coming.

"That's fine," I said, "and I'll bet you want to play Rachmaninoff's Prelude in C-sharp Minor right off, don't you?"

"Yes, sir!" said Dr. Warren. "When do we start?"

The doctor did start, and while he is not yet playing Rachmaninoff's Prelude, he is making good progress and enjoying it. He realizes that he couldn't teach me to perform an operation in one year, so he is content to take things as they come. We are having a fine time with piano, and next year I am sure he will be able to play the Prelude.

There are hundreds of adults like Dr. Warren who have taken up the study of piano in middle life.

All teachers whom I have queried support this statement. At a recent piano forum, we teachers compared notes and found one-eighth to one-third of our classes made up of adult beginners.

Many other grownups are interested, but hesitate to begin music study, either from timidity or the belief that they are "too old to start."

Now there is no reason why anyone, of whatever age, cannot study piano with gratifying results. (And by this I do not mean learning to play like Horowitz; but almost anyone can with patience acquire sufficient musical skill to compensate in enjoyment for the time and effort spent acquiring it.)

However, adult beginners do constitute a special problem for the teacher. In some ways they make faster progress than children. They have more patience, and their concentration span is longer. And since they are studying not because of parental urging, but because they really want to play, they work harder and practice longer.

On the other hand, adults are at a disadvantage in many respects. They generally have poorer coordination than children. Twenty-year-old Tom could barely make one finger work when he began studying. To play a three-note chord was a tremendous effort. Yet eight-year-old Billy could play chords firmly the first time he came for his lesson.

Adults will as a rule be slower in the mechanics of phrasing, accenting and pedaling than children. The lifting of the hands for many adults is a clumsy process, whereas younger students can generally do this with ease. They can imitate desired touches with greater facility than adults.

Adults are often very self-conscious about their playing. Mrs. Jones, aged 30, was embarrassed by her meager skill. She was so timid that it hampered her progress. Her daughter, who was studying at the same time, had no such inhibitions, and advanced far more rapidly than her mother.

Adults are not always pliable where interpretation is concerned. Miss Lowe, in her twenties, lacked imagination. Her playing was stiff and unmusical. Yet to dramatize the music with visual imagery would have made her self-conscious. She would have felt rather silly if asked to think of flying birds, say, in a rapid arpeggiated passage. Little Sandra, on the other hand, had keen imagination and would have been fascinated by such an idea.

Adults often have difficulty in memorizing if they are not in a business or profession which demands memory. Al, a skilled auto mechanic, had better control of his fingers than most grownups, but could hardly memorize four measures; while Jimmy, who had to learn something every day as part of his fifth-grade schoolwork, memorized rapidly and accurately.

Thus teaching adults is a challenging assignment for any piano teacher. To meet the challenge one must know all he can about methods and materials. He must be a shrewd psychologist, and must have an ample supply of patience and enthusiasm for use when the student's runs out. Above all he must be resourceful in dealing with the various types of adult beginners.

I have found that most of them fall into one of three categories. There is the true adult beginner, with no knowledge of the piano and very little experience in listening or musical participation; the adult with some experience in singing or playing a musical instrument; and the adult beginner who plays by ear.

Most interesting in many ways is the true beginner. What wonderful enthusiasm these people bring to their first lesson! One lady wants to accompany her husband, who likes to sing. Another wants to try that Boogie-Woogie stuff. Still another is eager to learn "Clear do Loon," by Dabuzzy. All are full of anticipation.

This is the time, while you have their interest and enthusiasm, to attack the problem of coordination. I won't forget Tom, who had never had a lesson in his life. He was a big, hulking fellow with hands like hams. When he spread his fingers over the keys he covered about fifteen notes with each hand. To pull them in and play five notes (*Continued on page* 56)

Music has no short-cuts

. . . . . Solid careers emerge only from unhurried, systematic training

By JOSEPH FUCHS

As told to Rose Heylbut

THE YOUNG VIOLINIST'S greatest need today is for something he cannot rush off to acquire in three months' practicing.

He needs the solid, unhurried continuity of background which formed the taken-for-granted training of the violinists who are now over 35. That is the only kind of training which can produce an eminent violinist, and the chief reason members of the older group continue eminent is that they had it.

I know perfectly well that present economic conditions speed up the need to start earning—not only in America but all over the world. Not being an economist, I have no idea what to do about it, but I do know that a quick snatching at income is not the way to build an enduring career.

I have watched young violinists hurry through background material in a quest for short-cuts into the major works which will allow them to show themselves. I have had them come to me when, as professionals, they suddenly realize that something has gone wrong.

The training from which solid careers emerged (and continue through middle life) centered in the unhurried acquisition of skilled controls. It included a thorough, practical mastery of all the accredited violin studies—De Bériot, Sauret, Rode, Kreutzer, Wieniawski, Paganini. It included a study of Spohr. And the lad who went through such a program of study developed qualities which enabled him to transform youthful fire into mature control.

Today, it is, alas, not uncommon to cut corners. After Rode, students often want to go straight into Paganini—and then on to a recital. They like to learn the one or two Mozart concerti they may need for programming, but they don't want to bother to learn others merely as study pieces. Spohr is virtually untaught. I've often been asked why one need spend time on Spohr—he's not an important composer. True, he isn't—but he is indispensible for phrasing. I know no sounder initiation into the management of the long phrase. Students who find Mozart a problem demonstrate a lack of background in phrasing.

Cutting corners produces a very glib technique wholly unsupported by the finer arts of phrasing and bowing. We have numbers of youngsters who can fiddle Paganini but get lost in Bach or Mozart. When they realize how lost they are, they seek further short-cuts and cure-alls, "guaranteed" to patch up whatever ails them in ten lessons.

The point is, it doesn't work that way. You cannot pounce on tricks, as an afterthought, and come out with skills that represent a long continuity of study. I had 12 years of solid work under Svecenski and Kneisel before I dared show myself as a player. What they gave me enabled me to carry on throughout my professional career.

In approaching actual technique, pay attention to nuances. Don't worry about the big line until you know the meaning of a small line. Subtlety of nuance is developed through the medium of the bow.

You speak through your bow. With a fair left-hand technique and an expressive bow, you can produce a beautiful phrase. With colorless bowing, it is virtually impossible to bring out a beautiful phrase no matter how fluent your left hand may be.

Naturally the left hand is important to your playing, but the right arm gives it life. Great violinists assert themselves through the bow. Kreisler, Heifetz, Casals have wonderful left hands—of course. But their greatest ability lies in the subtle nuances of their bowing. Whenever you find a fine violinist going splendidly on into his 40's, his 50's, his 60's, be sure that his motive power is a superlative bow arm.

How do you perfect bowing? You begin, of course, with the classic exercises—long bow, spiccato, staccato, etc. First you practice to learn them. Then you practice to make them habit. Next you work for expressiveness of nuance.

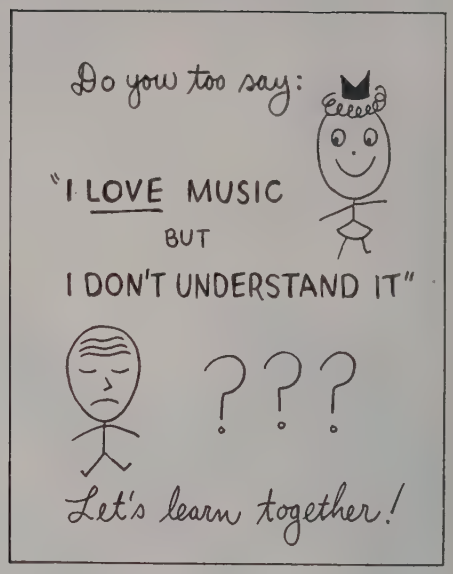
Try to develop equal strength at the point and at the frog. (The studies of Gavinies are excellent for the point of the bow; those of Casorti, for the frog—where most players are weakest!) Practice *crescendi* at the point of the bow, and *decrescendi* at the frog. Since the bow is lighter at the point than at the frog, this develops control.

In addition to exercises, play chamber music—*all you can*. The quartets of Haydn and Mozart help bowing, because they help phrasing. Their bowing problems are considerable, even more so than those of Beethoven or Brahms—which is why they offer opportunities (*Continued on Page* 57)

IT'S FUN . . . IT'S FREE . . .

It's Forum!

A sprightly get-together introduces Knoxville audiences to their symphony orchestra and tells what orchestral music is all about



KNOXVILLE, TENNESSEE, was proud of its symphony orchestra. Members of the orchestra's board of directors were eager to get maximum attendance at concerts, and also to make sure that listeners enjoyed the music.

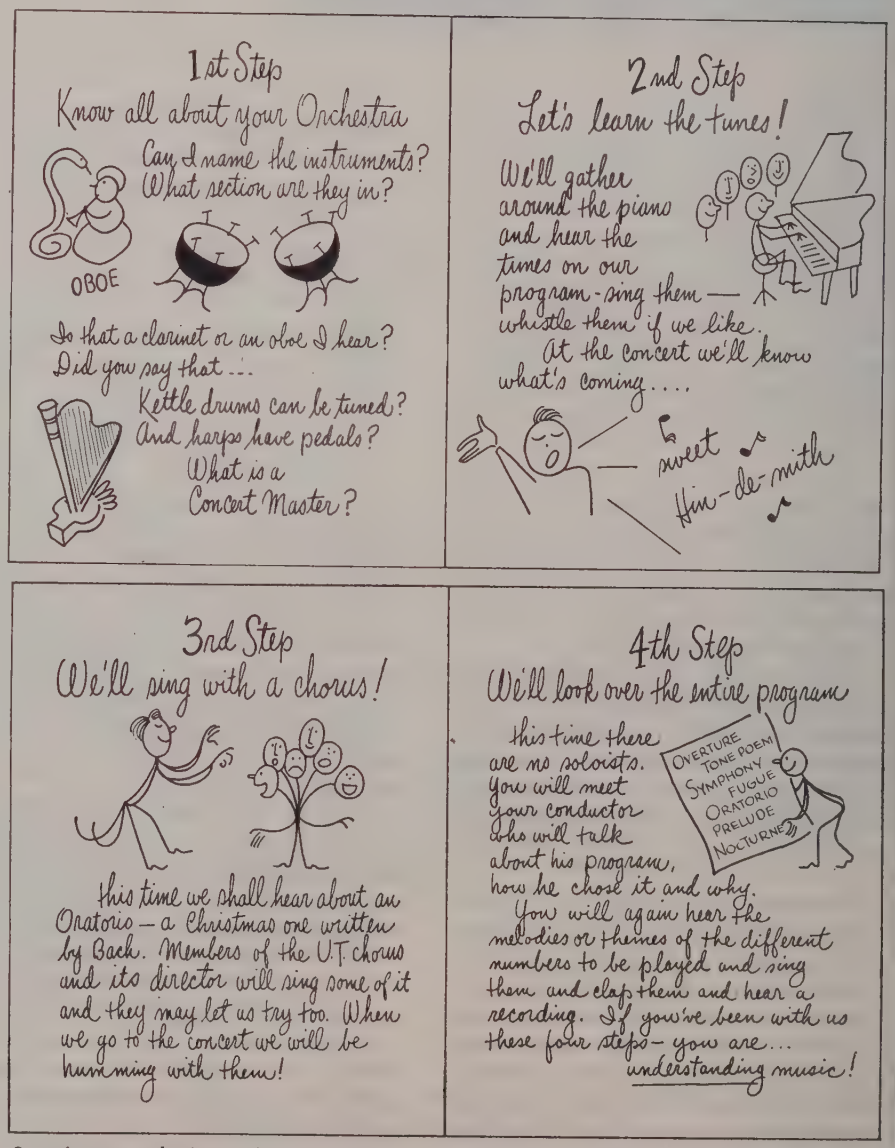
Many in the Knoxville audience, however, were hearing concerts for the first time. They were perplexed by the learned technicalities of musical form and the unintelligible French and Italian expressions that appeared on symphony programs.

Dr. George L. Inge, one of the moving forces of the orchestra, asked: "Why not have a forum, explain to people what symphonic music is all about? We can stress the idea that we're all learning together."

Members of the orchestra's board of directors thought it was a good suggestion. So did Conductor David Van Vactor, who offered to help.

A sprightly booklet (right) told what the forum was all about. Meetings were scheduled for Sunday afternoons, once a month. Guest lectures briefed audiences on what to expect at the forthcoming concert. Conductor Van Vactor lectured both as conductor and composer. Piano soloist Alfred Schmied discussed "Our Orchestra with the Piano." Concertmaster William Starr appeared as violin soloist. John Tegnell demonstrated an aria, and with his University of Tennessee Chorus gave a preview of Bach's "Christmas Oratorio," later done by the orchestra and chorus.

Forum meetings, which began last fall, went over so well that they will probably be repeated next season. All concerned agree the forum idea is a pleasant and painless way to introduce a symphony orchestra to its listeners, and to prepare listeners for what they are to hear. THE END



Step by step, the Knoxville pamphlet tells what makes an orchestra tick. Later sessions of the Forum discussed the aria, the concerto, other musical forms large and small. The meetings, held one Sunday afternoon a month, drew a large and attentive audience.

More about the PHARYNGEAL VOICE*

A widely-used method in the golden days of Italian Bel Canto

By E. HERBERT-CAESARI

As a corollary to my article on "The Pharyngeal Voice" in the November 1950 issue of ETUDE I now propose to explain, as clearly as is possible with such a complex subject, how the three mechanisms comprising the vocal cord system can be engaged isolatedly at will, how any two or all three mechanisms can be employed simultaneously, and what sensations peculiar to each mechanism the singer should experience when they are correctly engaged.

First, however, I would advise the student to re-read the aforesaid article by way of a refresher for what follows.

Next picture the three mechanisms—falsetto, pharyngeal, and basic or so-called chest voice—as three horizontal vibratory layers superimposed, three depths of vocal cord. The falsetto has less depth than the pharyngeal, and the latter very much less depth than the basic or normal mechanism. To illustrate: the falsetto has, say, the depth (thickness) of one visiting card, the pharyngeal of two cards, and the basic of five cards. Which goes to show that the basic mechanism producing the normal voice has considerably more depth than the other two.

The falsetto, or uppermost layer, is generated by the thread-like upper edges of the vocal cords which, in order to produce this washy sound, separate much more than is the case for the production of either the pharyngeal or normal tone. Consequently, during falsetto a much greater quantity of breath is expended, in that not all of it is employed in producing tone (as is, or should be, the case with normal and also pharyngeal tone) but escapes through the relatively big slit, thereby diluting the tonal product. The Old Italian School used to call it *Falsettino di testa* ("false little head voice") because, as a sensation, it *seems* to be generated high up in the head cavities. It is a "head" voice, but of a pale, insignificant, breathy sort, and quite anaemic.

The falsetto mechanism is set in motion with little breath and a barely appreciable tension. Little *will* is needed. In other words, the singer does not deliberately *seek*, nor does he feel, any definite resistance to the slight breath pressure he is exerting. Indeed, he can barely feel *any* resistance because the cords, now in oval formation, permit a considerable escape of breath, as explained above. If, however, we mix this wishy-washy sound with even a small percentage of pharyngeal voice, we get a mixed tone really worth while. The falsetto, therefore, has some importance, for it acts as a softening carpet to the somewhat steely quality of the pharyngeal mechanism, particularly in male voices. The falsetto is best produced with the AH and the open EH vowels, with mouth well open; the resultant tonal sensation is very high in the head and *apparently* created there.

To engage the second-layer mechanism, responsible for the so-called pharyngeal voice, the cords come together leaving only a thin slit, the thin upper edges only being engaged. To gear in this mechanism by itself, the singer should employ a very narrow or closed *eh* vowel (as in pen) and, with very little breath, produce a series of short staccato tones, making no attempt to produce a big tone, but just a thin, compressed, bright little tone like a taut silver thread. Let the tenor experiment on, say, high A flat or A natural, and the soprano, mezzo, or contralto on, say, A or C (second and third spaces). This bright, thread-like tone offers positive resistance and gives the singer a feeling of flexible firmness (*not* stiffness).

To produce this narrow *eh* sound with which to seek out and engage the pharyngeal, the mouth should not be opened wide but kept to a horizontal slot-like shape. It is a peculiar little sound, when produced in this way, something akin to that of a "penny trumpet." The exponents of the Old Italian School called it "old woman's cackle."

Once the singer feels he has found and isolated this mechanism both from the falsetto and the normal voice, let him "push into it" a little more to feel his way and see how it responds to a spot of crescendo. This slight crescendo pressing must be made with a *downward thought:* light, firm, never heavy or rough. As with pen or pencil the downward thought accompanying (*Continued on Page* 48)

** Since Mr. Herbert-Caesari's article, "The Pharyngeal Voice," appeared in the November, 1950, ETUDE, many readers have written in to ask for further information on the subject. This article is the result. In addition, Mr. Herbert-Caesari has offered to explain by personal letter any aspect of the subject which readers find puzzling. Queries may be addressed to him in care of ETUDE, Bryn Mawr, Penna.*

Class piano teaching gets results

. . . . A successful teacher reveals the formula she has developed through years of trial and error

By ESTHER RENNICK

FOR TEN YEARS my weekly teaching schedule has included one private lesson and one class lesson for each pupil. Occasionally I've wondered if I could be right when every teacher of my acquaintance was advancing arguments against class teaching, or refusing even to discuss it.

For my part, I thoroughly enjoyed both kinds of teaching, my pupils loved class activities, parents were warm in their approval, and the results I was getting were for the most part wonderfully satisfying. Yet there were, inevitably, periods of discouragement when it seemed foolish to stress the class-piano method when virtually the entire teaching profession seemed dead against it.

Today, however, class piano teaching, is no longer in the experimental stage. It has been tested thoroughly in the public school curriculum. And we don't have to read books of psychology to learn that children and young people love to work and play together. We know how much they enjoy games, competition, companionship, and an audience of their own contemporaries. Class work provides all these things, which in turn makes it an easy and pleasant way to teach rhythm, accompanying, ensemble, sight-reading, key-signatures, scales, chords, ear-training, memorizing, music appreciation, and preparation for the pupil's repertoire classes when he becomes an artist pupil.

Group work also provides a proving ground for creative expression of musical thought and feeling—something which is very necessary if music is to be a valuable social experience. A child becomes a good accompanist by accompanying; he learns to play ensemble by playing with others.

When a pupil begins the study of music his teacher has three responsibilities. First: The pupil must enjoy his lessons. Since he already loves music, we must guard against making him dislike it by distasteful instruction, attitudes, materials and methods. The cultivation of his taste is a process of growth, not a quick change-over.

Second: His foundation must be laid slowly and sturdily. It must not only be pianistically sound, but must be able to support him in any field of music he chooses to enter. It must be adequate to enable him to use his music as a hobby, a social asset, or as relaxation when he becomes a dentist or a president.

Third: His lessons must fit in with his other activities as to content, methods, and material. They must offer him something rather than constitute a threat or a promise that he will be either glad or sorry he did or didn't practice twenty years from now.

As a word is the carving and color of a thought, our vocabulary should be chosen with great care. The words "practice and work hard" should be used sparingly with children. "Play at the piano; make ready for fun in class" works more effectively. When we fit our vocabulary to that of our student we may expect to be rewarded by hearing, "You seem just like one of us."

At the beginning of each new season I start my beginners in classes of four. As they stand or sit at the keyboard we learn the keys by the "two-car-three-car-garage" game. We call D the sandwich note and B the stinging note. But with older pupils, we go about things in a more dignified manner. We start by playing a game called "You-name-and-you-get-it." Even after they know the keyboard backwards it's very hard to get them off the game because they like making a score and trying to be winner. In order to progress into new class activities we call on the parents' cooperation, asking them to play the game with their children at home.

At this first lesson I distribute beginner books to every child, and to keep my own interest alive I use different books with each class. Before our second class meeting each pupil has received a private lesson so that he is ready to play with other pupils. In class, then, four students sit in pairs at the two pianos. While one student at each piano plays, his keyboard partner points for him and watches for wrong fingerings.

From this time on the curriculum may develop along any line the teacher's imagination suggests. And it's always a good idea to invite the suggestions and help of more advanced students, extending special invitations to backward teen-age pupils. Their help with beginner classes works miracles toward improving their own self-confidence.

During the first months in beginner classes pupils take turns clapping rhythms, singing, and supplying a rhythm band, while others play the piano. We draw musical signs on the board and on theory papers, play games with flash-cards, musical checkers and such.

Each child has a set of theory papers with keyboards to color, signs to draw, and notes under which to print. A simple book of familiar songs and a duet book are added very soon. As soon as the pupils learn to play double duets together, the morale of the class hits the ceiling. Also the teacher's troubles begin. Pupils want to do nothing but play duets together.

I let them. But another teacher might feel duets are a waste of time, and so prefer to substitute a talent program with each child playing whatever he has learned, including tunes for other class members to sing. Or pupils may be easily distracted from their ensemble fever by the rhythm band, a new card game, an ear drill.

As soon as the classes are on sure footing—one to three months—I divide and in some cases (*Continued on Page* 61)

Sing with your Fingers

Through systematic practice and use of correct basic principles you can master the "singing tone" characteristic of the greatest pianists

By MARY BOXALL BOYD

AT THE PRESENT TIME, piano playing has been raised to a plane of mechanical perfection never known before. Among public performers, virtuosity is taken for granted. Yet it often appears that having developed a formidable technique, today's performer has nothing to say with it.

Much of the uninteresting piano playing we hear today is the result of teaching that ignores the "singing tone." Skeptics have even doubted that such a thing exists, maintaining it makes no difference whether the keys are struck by a pianist's finger or the end of a broomstick.

Theodore Leschetizsky, greatest piano teacher of the 19th century, took just the opposite viewpoint about the "singing tone" in piano playing. As a result there came from his studio such virtuoso performers as Paderewski, Gabrilowitsch, Hambourg, Schnabel, Leginska and Bloomfield-Zeisler. Their playing was polished and technically brilliant; but it was, above all else, expressive.

I once heard a series of operatic transcriptions played by a Leschetizsky pupil. He played the arias with a tone so sonorous and expressive that one listener exclaimed: "He does with his fingers what many singers fail to do with their voices."

It is a fascinating and rewarding procedure to learn to sing with your fingers. I have known many students, up against a blank wall of frustration, to be re-inspired and put on the proper track again simply through an understanding of this phase of piano study.

The basic skill needed for a singing piano-tone is simple, and can be readily understood. Mastering it is merely a matter of systematic practice, using correct basic principles.

The first step is to assume the correct hand-position. The hand should be held in the shape of a vault, with the knuckles at its highest point. The fingers, relaxed and slightly curved, rest on five consecutive notes—Middle C, D, E, F, and G. The wrist is held low, parallel to the keyboard. The muscles of the wrist should remain flexible. The arm should be held in a suspended position, away from the body. There should be no stiffness in the arm position; nor should it dangle from the shoulder like a flabby dead-weight.

Now consider the instrument before you solely as a medium for expressing beautiful tone quality. Begin with the third finger on E. Sound the tone by a slight upward movement of the wrist, followed by a barely perceptible sliding of the finger on the key. In this manner the tone is set in vibration.

When the tone is sounded, relax the pressure of your finger on the key, but do not release it entirely. Sustain its vibration long enough to carry over to the next tone played. After the tone is released, the hand should return to its original position.

Continue practicing in this manner until you have mastered the playing of a single full, sonorous tone. Then see if you can acquire a crescendo and diminuendo on one note. Continue with the third finger on E. Play the first tone as softly as possible. Then repeat it with a barely perceptible increase in volume. See how many gradations of tone you can create between your softest pianissimo and your most thunderous fortissimo. Try to increase the number of gradations, and the range of dynamics also. In this way you will be able to provide all the shades of nuance.

When the third finger has run the gamut from pianissimo to fortissimo, and back again, proceed to the forefinger and practice with it in the same way; then to the fourth finger, the fifth finger, and finally the thumb.

During all these exercises, neither the fingers nor thumb should leave the keys. Each finger should glide in and out over the surface of the key to prepare for a new stroke. Gradually the fingertip will become more sensitive to the surface of the key, and thereby will become more elastic and more obedient to the player's requirements.

Check constantly to be sure that the position of hand, wrist and arm are correct. free of stiffness and tension, yet free of flabbiness.

When the right (*Continued on Page* 51)

Monster IN HIS HOUSE

With parts salvaged from discarded pipe organs, a psychology professor builds a modern instrument in his seven-room bungalow

By WELDON D. WOODSON

NEIGHBORS of 43-year-old Dr. Hunter Mead, professor of Psychology and Philosophy at California Institute of Technology, good-naturedly comment as they look over toward his Pasadena seven-room, one-story bungalow: "Well, there goes another wall to make room for that monster!"

"That monster" is a pipe organ built by Dr. Mead. To date it numbers 1050 pipes. In addition there are in the Mead attic 1200 second-hand pipes, in the garage 300 and in the cellar another 300—making a stockpile of 1800 from which Dr. Mead will augment his ever-growing hobby.

This home-built organ represents a 29-year-old dream come true. Hunter Mead was only 14 years old when he first envisioned a pipe organ built into his own home so that when the mood came upon him he could sit down and play to his soul's content. He had started piano lessons at the age of six and at 14 had turned to organ lessons. It was too much for a young man bent on a Ph.D. degree to consider the expense of building his own organ immediately, so he set the idea aside and went ahead paying for practice time on various church organs.

But he could dream. And occasionally he substituted at funerals and weddings, making a few extra dollars from his avocation.

In 1947 Hunter Mead bought a house. His choice didn't hinge on the size of the closets, the nature of the kitchen facilities or the number of bedroom windows. A cursory glance showed that they were adequate for bachelor's quarters. His decision was governed by the organ potentialities of the house.

It wasn't long before Hunter Mead had converted the extra bedroom in his new home into a chamber for organ pipes, and had begun planning how he would arrange his organ console in his 15 by 30-foot living room.

Originally, Hunter Mead planned to save his money for several years and build a new organ. But his program changed when in June of 1949 he learned that a nearby church was trying to dispose of its 1907 organ for a mere $1200. After completing the purchase he had only $100 left in the bank. Even worse, a condition of the sale was that the organ must be dismantled and removed immediately.

With the help of a crew of fellow organ-addicts and curious friends, utilizing a trailer and an auto rumble seat, Dr. Mead carried away the thousand pipes and several thousand pounds of chests and blowing equipment—all in three days. Almost overnight his back lawn and garage took on the appearance of a salvage business.

As he pawed through the several tons of equipment and contemplated putting the parts together, he was faced with a myriad of questions his previous reading left unanswered. A professional organ builder, 27-year-old ex-GI Marvin Blake, came to his rescue along with Robert Humphreys, a photographer who had made electrical work his hobby, and Raymond Durant, who is in the department store display business and makes carpentry his avocation. These and other friends who have devoted an occasional week-end to the job made the Mead home look like a boarding house, for they all joined around Hunter Mead's table at mealtimes.

To begin with, Dr. Mead learned that the pipes required a ceiling height of 13 feet, and as the room he had planned for

their chamber was a mere eight feet three inches high it was necessary either to rip out the ceiling or remove the floor and excavate. The latter proved to be the only answer, for it was necessary also to provide a stronger foundation for the heavy pipes, as well as adequate thermal and sound insulation.

The floor was two feet above ground, which with the eight-foot room totaled ten. So with pick and shovel the men dug a three-foot-deep pit, the width and length of the room (11′ X 14′), pushing twelve tons of earth in wheel barrows up a steel ramp and out a window two feet above the old floor level.

For their slab and sidewalls they shoveled sand and cement into a mixer. More than eight tons of the mixture went in by the same window through which the dirt had come out. To dry it they boarded up the windows and covered them with felt for insulation. Next they lined the cemented surfaces with pine planks backed with felt. After a month of arduous labor they had an organ chamber that rates A-1 for both thermal and sound insulation.

Installation of the organ proved to be not quite so simple as merely putting the old parts together again. After all, Hunter Mead couldn't sacrifice completely his dream of a new organ. His goal of an up-to-date organ called for some renovations on the 1907 relic. He and his friends, therefore, modernized most of the action, employing electricity where the initial builder had used pneumatic tubes and pouches. They retained the original pipework, merely rearranging it to make the instrument conform to the best current tonal thinking.

In September of 1949 Hunter Mead obtained another and still larger organ, built in 1886 and now discarded from a neighboring church. Again his back lawn, garage, attic and cellar went into salvage service—a veritable mine of equipment for experimenting with tonal effects and enlarging the resources of his instrument. Parts he obviously could not use he sold to churches and to fellow hobby enthusiasts.

ACTUALLY it would probably have been easier to build a new organ. But the process of integrating relics of 1907 and 1886 together with required new parts saved Hunter Mead hundreds of dollars. Furthermore, the problems he faced assumed the invigorating aspect of challenge. Meeting them, Dr. Mead experienced a glow of satisfaction. Like clay in the potter's hand, a scrap heap had been shaped into an instrument that brings forth dulcet music.

After this new experience, too, both faculty and students at the California Institute of Technology regarded Dr. Mead as more than a teacher. He had become a builder, meriting a new kind of respect.

Most recently, Dr. Mead and one of his loyal crew, Raymond Durant, have been remodeling the front of the Mead house to make use of the porch, where they plan to install 600 to 800 additional pipes. Eventually this will call for a new console with a three-manual keyboard. (The present console has two manuals.) And there are other plans. Dr. Mead admits, however, that a seven-room bungalow does have its limits. THE END

Dr. Hunter Mead carefully fits into place one of the 1050 pipes of his home-built organ (left). He still has a stockpile of some

1800 pipes stored in attic, garage and cellar, which will be added to the instrument after he has finished rebuilding his home.

The Atlanta Symphony Orchestra, most of whose 90 members are professional musicians, has drawn players from Atlanta and across the U.S.

Southern youth *builds a symphony orchestra*

By WINIFRED WILKINSON

Atlanta Symphony Conductor Henry Sopkin advises a new recruit (upper left), Cellist Geraldine Dahlquist, and discusses a tricky spot in the score with Concertmaster Robert Harrison

Oboist Helen McKown and English horn player A. V. Ronchetti concentrate on their music during a passage for woodwinds.

IN A BRIEF FOUR SEASONS the Atlanta Symphony Orchestra has achieved the position of one of the 25 major symphony orchestras in the country and the leading symphony in the Southeast.

But the roots of the Atlanta Symphony are firmly imbedded in the youth of the South; and the present symphony owes its existence to the In-and-About Atlanta High School Orchestra, which gave its first concert on February 9, 1939.

Today the symphony personnel contains top-notch professional musicians from all over the country. But the group also has many of the young southern musicians who originally played with the high school orchestra and now are mature, finished performers.

From the original high school orchestra came the Atlanta Youth Symphony in 1944 to 1946; and the Atlanta Youth Symphony, augmented by selected musicians from all over the country, became the Atlanta Symphony Orchestra in January, 1947.

During the past two seasons the Atlanta Symphony has included on its concert series such outstanding soloists as Risë Stevens, Jan Peerce and Dorothy Kirsten of the Metropolitan, Vronsky and Babin, pianists, Oscar Levant, and many others.

When Risë Stevens finished her concert on the opening night of the 1950-51 season of the Symphony, the beautiful mezzo-soprano walked to the front of the stage and said:

"I'm going to say something to you I never told an audience before. I know that you must be very proud of such a wonderful orchestra and such a fine conductor."

Oscar Levant, who appeared with the orchestra in the spring of 1950, showed his appreciation of the Atlanta Symphony by inviting the orchestra on a seven-city tour with him this season.

Most of the artists are (*Continued on Page* 63)

THE Conductor's Magic

The group he directs is the choral conductor's instrument, and there is much to know about playing it . . .

By JOHN FINLEY WILLIAMSON

SOME YEARS AGO, when my eldest grandchild was two years old, at the grandparents-showing-him-off-stage, we used to ask him to conduct. With a grin on his face, he would wave his arms frantically in the air. Since he had observed both his father and grandfather conduct, conducting to him was merely arm movement. I am not too sure that many of us in the conducting field do not have this same concept of conducting. However, waving the arms in the air is the least of a conductor's technique. He must be intelligent. He must be poised. And he must exercise over himself, as well as over the individuals who sing under his direction or who listen, absolute mastery and control.

Music-making today is an expensive business. Thousands of dollars are involved in a rehearsal of orchestra and choir. There is no time for anything that does not immediately and quickly produce the results the conductor demands. How much truth is embodied in a statement Sergei Koussevitzky recorded in the NEW YORK TIMES some ten years ago: "The conductor must be a professional athlete, a professional actor, a good psychologist and a great musician"!

The conductor must be able to stand on his feet from two to six hours a day. He must with his face, his hands and his body transmit to the performing group and through them to the audience all the feelings the composer has thought into the music. He must control the minds of the performing group so that the group becomes an instrument upon which the conductor plays and, through the control of sound, carries the emotional content to the listener. Since in larger groups each individual is so busy, so active and so mentally alert that he does not hear the other performers, the conductor must through his technique blend and fuse all sounds into white hot sound that glows with the magic of art and carries to the listener an aesthetic experience.

Unfortunately the many-sided responsibility of the conductor is not fully understood by some of us who attempt to conduct. Instead of achieving a sound that is white hot, too often we achieve a sound that is cold, clammy and out of tune and rhythm. Invariably we blame this unpleasant result upon the performing group or upon the acoustics of the hall or upon an unappreciative audience.

In reality no performing group can reach a level in performance higher than the concept of the conductor. Too often conductors classify themselves as bad conductors, orchestral conductors or choral conductors when in reality, regardless of the medium, they must bear the responsibility of recreating the music of the composer. At 84 years of age Maestro Arturo Toscanini makes every individual in his immediate audience, as well as in his radio audience thousands of miles away, alive to the magic of his music. It would matter little whether he were conducting an orchestra, a band or a chorus.

Although the method of conducting remains constant whether one is conducting a choir or an orchestra, our interest in these articles pertains more specifically to the choral conductor. The technique of each individual singer varies just as the technique of the oboe player differs from that of the violinist or horn player, but the purpose still remains the creation of beauty through sound. The drill-master is a very important man with specific responsibilities. However, we must not confuse his field with that of the conductor.

It is the drill-master who should see that the choir is balanced as to parts, that it sings all time values correctly, that each individual in singing does not press, and so sharpen, the pitch, or relax and flatten the pitch. He must also see that acoustical laws are obeyed, so that the chords are always in architectural balance. He must see that diction is not an end in itself, but is a result of a phrase line that conveys the message of the poet and composer to the listener. When all these duties of the drill-master have been accomplished the conductor is ready to begin his work.

It is a mistake to believe that in our conducting we must have points to our beats so that the choir can keep time. Singers do not keep time because of what they see. They keep time because of the forward-moving rhythmic pace the conductor creates through empathy. When one sings under a great master he cannot make a mistake because he is too busy to stop and think. The conductor presses him forward with such electrifying power that he hasn't time to think how many beats he gives to a note or even what pitch he is singing. Everything in sound moves forward with such urgency that it is impossible to do anything other than the right thing.

If each one of us could cease projecting our individual ideas and accept the universal purpose and techniques of the great conductor, time beating would cease. A few weeks ago Mr. Koussevitzky conducted the Boston Symphony. Shortly after that he conducted the Israeli Symphony. The first orchestra was made up of musicians who had played under Mr. Koussevitzky for many years and knew his every movement. The second orchestra was made up of musicians of different (*Continued on Page* 49)

Six manuals aren't essential

. . . . . There are no "inadequate instruments" — only inadequate organists

By ALEXANDER McCURDY

I SOMETIMES have a fit of plain speaking when organ students complain to me about the "inadequate instrument" on which circumstances compel them to practice.

Students' ideas of what constitutes an adequate instrument are apt to be on the grandiose side, especially if they are studying at a conservatory or university which has a more elaborate organ than they are accustomed to playing. There is something about sitting down at the console of a big four-manual organ that affects the novice like sliding behind the wheel of a custom-built Cadillac. One's own weatherbeaten jalopy seems unbearably shabby thereafter.

In the same way, after one has played a large, versatile instrument, it is hard to settle for anything less grand.

I should not be so foolish as to deny that, all else being equal, a large pipe-organ is better than a small one. The six-manual Wanamaker organ is admittedly a more flexible, versatile and expressive musical instrument than a parlor reed-organ pumped by the player's feet. At the same time, a student who is reduced to practicing on a three-manual or even two-manual instrument need not feel that he is underprivileged.

Such students would be interested to learn that a great many of today's most famous organists do their practicing on small organs, electric or electronic, for the excellent reason that these instruments are compact, relatively low-priced, and offer an inexhaustible variety of tonal combinations. They are for the most part two-manual instruments.

Recently I had occasion to spend considerable time at the console of a small two-manual organ designed by Ernest White, with the cooperation of G. Donald Harrison, and built by Aeolian-Skinner. I found it a striking example of what can be accomplished despite apparently severe restrictions in size.

In studying the specifications (see next column), it is at once apparent that there are no frills. All the essentials are present, however; Mr. White has seen to that. Moreover, in performance the organ is more effective than many an instrument of much more elaborate specifications, because it is well installed.

In this Aeolian-Skinner installation, the church committee has adopted the common-sense if slightly revolutionary plan of putting the organ in the church, where it can be heard, rather than in a small room where it can't be heard. The Great is placed in the transept itself. The Swell is installed in a shallow recess along the south wall of the transept, and instead of the usual shutters approximately the size of a dormer window, through which the tone is expected to force its way, the whole side of the wall is taken up by the shutter openings. The ceiling of the church is high, and there is ample opportunity for the pipes to speak.

The specifications of this organ suggest a Classical instrument best suited to trio sonatas and other works of the pre-Bach masters; but in practice almost anything can be played on it. The organ is adequate for every need of the service. There is plenty of variety in the soft stops for Communion services. The instrument also offers abundant color contrasts for accompanying the Canticles, Psalter and anthems, as well as oratorios done at this church.

It is a tribute to the builder's skill that every stop counts, both individually and collectively. There is not a pipe in the organ that does not have a chance to speak and be heard in the church. The warm strings and clear flutes are expressive as solo stops; the full organ has power and brilliance.

Not all small instruments are as well planned and executed as this one. There are many two-manual instruments on which the builders have economized at every turn, with a consequent sacrifice of effectiveness. Even a mediocre instrument, however, can be made to sound better by an experienced and resourceful organist.

All of us tend to get in a rut at times, to take for granted the materials at our disposal, and to feel we might do better work if only we had a better instrument. In such a case we might recall the old proverb, "A bad carpenter always complains of his tools." Instead of sighing for a magnificent four-manual concert model with all the latest gadgets, it is perhaps pertinent to ask ourselves whether we are getting the most out of the pipe-organ we already have. THE END

PEDAL

16'	Diapason
16'	Bourdon
16'	Flute Conique (Gt)
16'	Lieblich Gedeckt (Sw. Stopped Diapason)
8'	Principal
8'	Flute Ouverte
8'	Gedeckt (Sw. Stopped Diapason)

GREAT

16'	Flute Conique
8'	Principal Diapason
8'	Bourdon
8'	Gemshorn
8'	Dulciana
4'	Gemshorn
4'	Octave

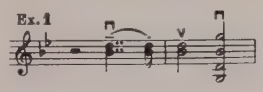
SWELL

8'	Geigen Diapason
8'	Stopped Diapason
8'	Viole de gamba
8'	Viole celeste
8'	Viole aetheria
4'	Flute Triangulare
4'	Principal
	Mixture 4 Ranks
8'	Oboe
8'	Trompette

A controversial bowing in the Bruch Concerto

Not long ago a friend of mine showed me a copy of Bruch's G Minor Concerto with your markings on it. He had them, he said, from a former student of yours . . . I liked your bowings and fingerings very much, but there was one bowing I did not understand—that for the leading phrase in the first movement. (See Ex. 1.)

Ex. 1

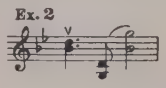


Why do you use this bowing? Every edition I have ever seen begins on the Up bow. I know you must have a good reason for it, but I should like to know what the reason is. —A. C. R., California

My feeling is that *both* sustained half-notes in the second measure must be fully sustained. If the phrase is begun with an Up bow, one cannot avoid playing the first half-note as a dotted quarter-note followed by an eighth rest, for the four-part chord must certainly be taken Down bow. To my mind, this break between the two half-notes detracts from the strength and the breadth of the passage.

I'll admit that the bowing I prefer is not quite so easy to perform as the other bowing. But the ultimate musical effect must always take precedence over mere technical ease. The difficulty in my bowing

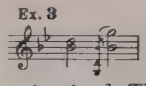
Ex. 2



is only that of sharply accenting and detaching the sixteenth note. This skill can be attained by a very little concentrated practice.

While we are discussing this phrase, it might be as well to point out that the chord must not be broadly spread. It should not be played as if it were written as in Ex. 2. The four notes must be taken as closely together as possible, so that the sustained

Ex. 3



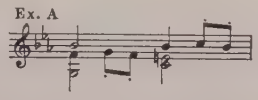
effect may be maintained. The best way to play the measure is the following, with the understanding that the grace-note chord is pushed as closely as possible to the half-notes. (See Ex. 3.)

If you will keep these thoughts in mind and experiment a few times with the two bowings, I think you will agree that my bowing brings out more completely the strength inherent in the phrase.

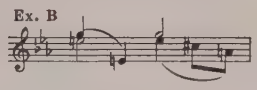
How to read notation for part-playing

Will you kindly tell me how the following measures—59 (Ex. A) and 77 (Ex. B) —from the 24th study of Gavinies should be played? It seems impossible in Ex. A

Ex. A



Ex. B

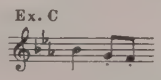


to sustain the G, the F, and the B flat simultaneously. The F is surely the melodic line; then why are the G and B flat written as half-notes? In Ex. B is the half-note E supposed to be sustained while one plays the G and the lower E? And why is it so many artists play the Bach Sonatas in so many different ways?"—T. W., New Jersey

When involved in the complexities of part-playing, one soon realizes what an inadequate system of notation we have. This accounts in some measure for the varied interpretations of the Bach Solo Sonatas: there are movements in which many passages cannot be played exactly as written, nor were they ever intended to be. If a real effort were made to convey in print an exact interpretation of the G minor Fugue, for example, the result would be such a welter of eighth and sixteenth rests, and of short tail-hooks, that the notes themselves would be obscured. Therefore, certain conventions have arisen and are observed.

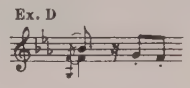
In the first example you quote, the B flat must actually be played slightly shorter

Ex. C



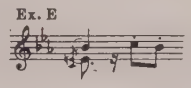
than the F, in order that the listener should not hear the melodic line as in Ex. C. The chord could be written as in Ex. D, but you will agree, I'm sure, that if all such chords in the study were so written it would be much harder to read.

Ex. D



The chord C, E, B flat, on the third beat of your first example, could be written and should be played as in Ex. E. But this

Ex. E

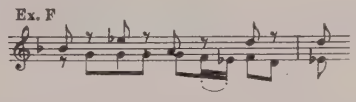


gives the eye a great deal more to do than is required by the conventional system.

The first two beats in your second example (Ex. B) should be played exactly as written, the half-note E being sustained first with the E string and then with the D.

As an example of a phrase that cannot well be written as it should be played, take the following (Ex. F) from the G minor Fugue of Bach:

Ex. F



If this is played exactly as written, the ear hears the melodic line as in Ex. G—which is certainly not what Bach intended.

Ex. G

The true melodic line can easily be brought out if the double-stops in Ex. F are carefully played. It merely requires thought and a good control of the bow. For each double-stop in the example, the bow should be slightly firmer on the lower string than on the upper, and the upper note should be slightly shorter than the lower. In other words, though both notes are taken simultaneously, the lower is somewhat sustained while the upper is somewhat staccato. It is an effect more easily demonstrated than described.

A knowledge of part-playing is essential for a good performance of contrapuntal music such as the Fugues and many other movements in the Sonatas and Partitas of Bach, and also for many short passages in other solos. In its simplest form, which we have been discussing, it can be thoroughly studied in the 42nd etude of Kruetzer. THE END

Adventures of a piano teacher

PART THREE

. . . . . Let Toscanini sing with the music—Pianists should stick to piano-playing

By GUY MAIER

STUDENTS SHOULD BE CAUTIONED not to sing or hum as they practice. It's a bad habit; for, no matter how relaxed they may seem to be, this sets up an unconscious tenseness—two sets of sensitive muscles, fingers and vocal mechanism, striving to express the emotional meaning of the same melodic line. It's difficult enough to realize the music's content via *one* set of complex physical co-ordinations!

Furthermore, when a pianist sings along as he plays, his emotion tends to be released through his voice. He feels and sings his effects but unfortunately they don't emerge through his fingers. Players should often sing phrases or melodic lines of course but it is better to do this away from the piano.

"But what about Toscanini?" Somebody is sure to ask, "Isn't he supposed to sing constantly as he conducts?" Yes, I am told he does. But remember, the Maestro is not playing any one of those tricky orchestral instruments himself—he's just inspiring his men to do that for him! The men, alas, have quite enough to worry about without indulging their emotions vocally. They leave that until after the rehearsal!

So, let us pianists sing exclusively from our hearts through our fingers.

SWING LOW SWEET PIANO

The ancient and grizzled little waiter had served me silently for five days while I made the Atlanta hotel my headquarters during a teaching and concert tour. At the last breakfast the old fellow shuffled over close to me, and in a deep, hesitant voice began, "Pa'don me suh, but are you the mewsic man that played last night?" I grunted. "Ah just wanted to talk with you a little," he continued shyly. "Ah's studyin' mewsic, too."

Astonished, I asked him, how come?

"Well suh, from readin' the Good Book, Ah figured that just about the only thing we got down here on earth that they have up in Heaven is mewsic. So I begun to take piano lessons a few months back, so's not to feel too strange when I got there. I can play real good "When the Roll is Called up Yonder" and "Shall We Gather at the River?" Now I'm practicin' "Swing Low Sweet Chariot" and hope to learn it good, too — —". Before I could reply, he had faded away.

Six months later I returned to Atlanta. The old waiter was gone. I'm sure his chariot had a piano in it as it drifted down to carry him home. How the Pearly Gates must have rung as he rolled through, with all the cherubims and seraphims chorusing, "When the Roll is called up Yonder," and the new angel, already happily at home, answering back with his mewsic, "I'll Be There!"

CONCERT ARRANGEMENTS OF WALTZES

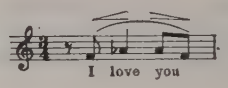
Look out when you play or teach any of those sizzling concert arrangements of waltz-sets. Most of them foam, fizz and boil so long that the waltzes themselves are boiled out. Godowsky's are by far the hardest and most unrewarding but look out also for all the others, even the less pretentious ones like those by Gruenfeld. The secret of playing such paraphrases and transcriptions effectively and alluringly is never to lose the basic waltz swing and tune. Change the overall waltz speeds as little as possible by holding on to the same tempo as long as you can, in spite of ornamentation and flamboyance. (Most "concert" waltzes are far too fluffed up, anyhow.) If members of the audience can always hear the waltz theme and feel the lift, lilt and dip of the rhythm they will love your waltzes. Otherwise they will prefer them in their unadorned form.

Years ago in Berlin, Vladimir Horowitz discovered on my piano a simple unarranged potpourri of waltzes from Strauss' "Rosenkavalier", which I planned to turn into one of these "concert transcription" desecrations. "But they are so perfect as they are!" said Horowitz as he looked them over. "If I were to play these in public I would not change or add a single note."

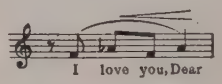
That prevented me from mutilating these masterpieces. Has anyone else tried his hand on them? I hope not!

CYRIL SCOTT'S "LENTO"

This week, in my intermediate piano class, a piece that I have not heard or taught for many years was played—Cyril Scott's "Lento", one of his "Pierrot" pieces. Its freshness and charm are still undimmed. I wonder why we have dropped it, when it has such appeal to sentimental young people. Perhaps, alas, the youth of this day are no longer romantic. I like to think of its first measure like this:



and the next measure's extension of it:



I hope teachers will rediscover the Lento's usefulness as a big, luscious, stretching chord piece for adolescents, and as a sure-fire developer of warm, ardent phrasing for timid young people. THE END

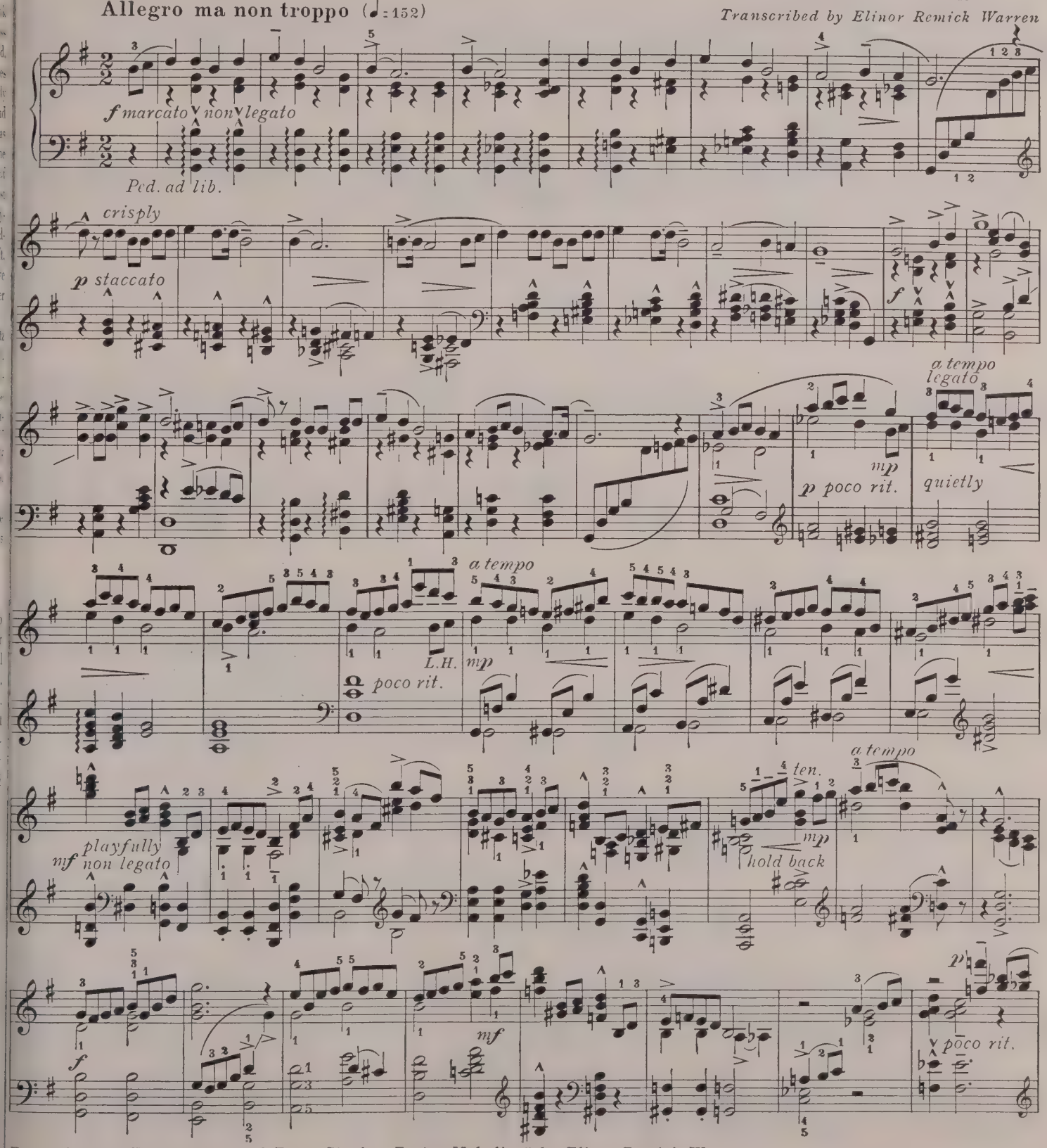
No. 430-40139

De Camptown Races

This transcription of an old favorite song is a brilliant, effective recital number. It is an excellent study in chord playing and execution of rapid passages. Beginning with Measure 27, emphasize the melody, played by the right thumb, while playing the upper voice as quietly and evenly as possible. Players with small hands may have difficulty with the big chords of the final section, which should be played as percussively as possible. Grade 5.

STEPHEN FOSTER

Transcribed by Elinor Remick Warren



From "Concert Transcriptions of Three Stephen Foster Melodies" by Elinor Remick Warren.
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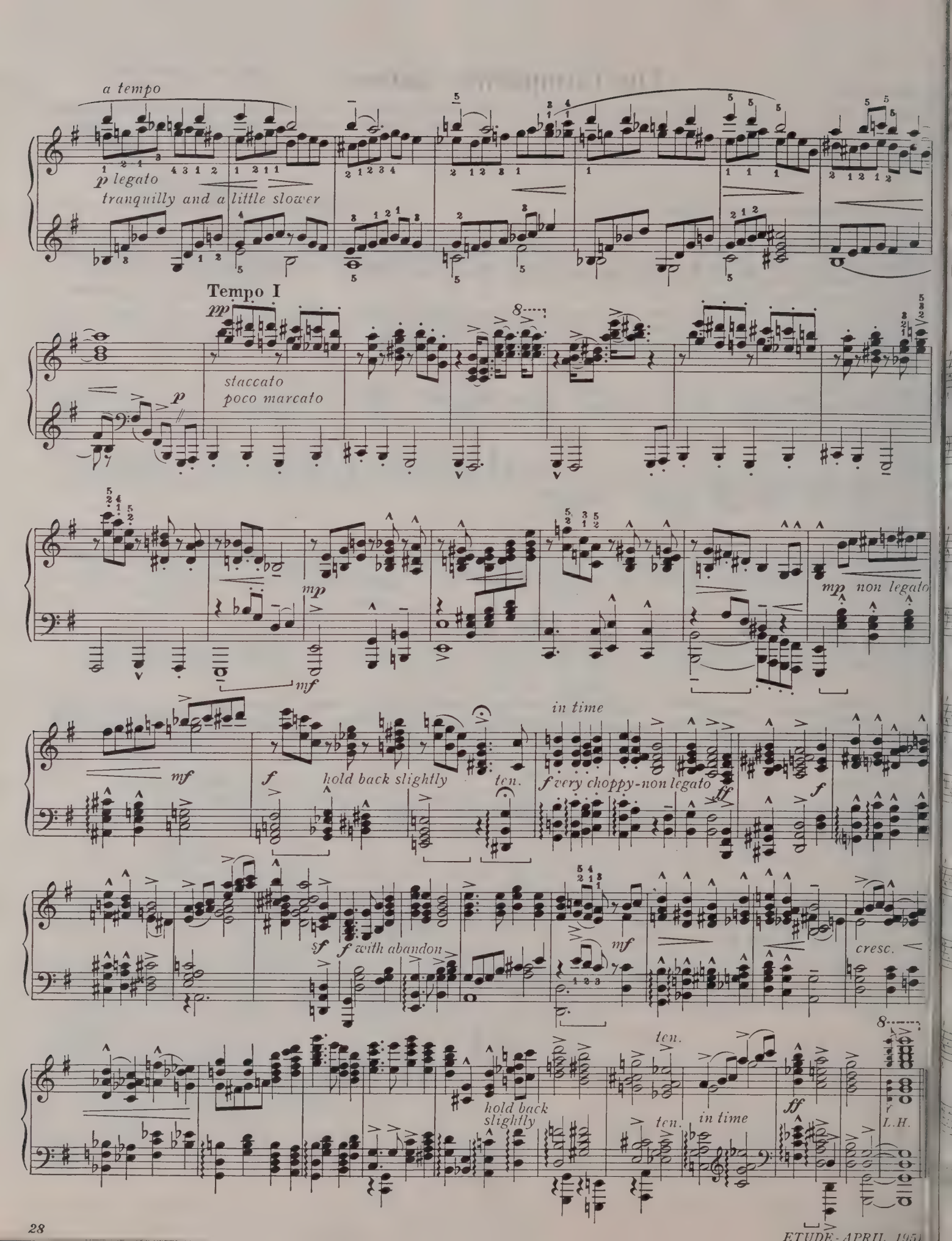

a tempo
p legato
tranquilly and a little slower
Tempo I
pp
staccato
poco marcato
p
mp
mf
mp non legato
mf
f
hold back slightly
ten.
in time
f very choppy-non legato
ff
f
sf
f with abandon
mf
cresc.
hold back slightly
ten.
ten.
in time
ff
L.H.

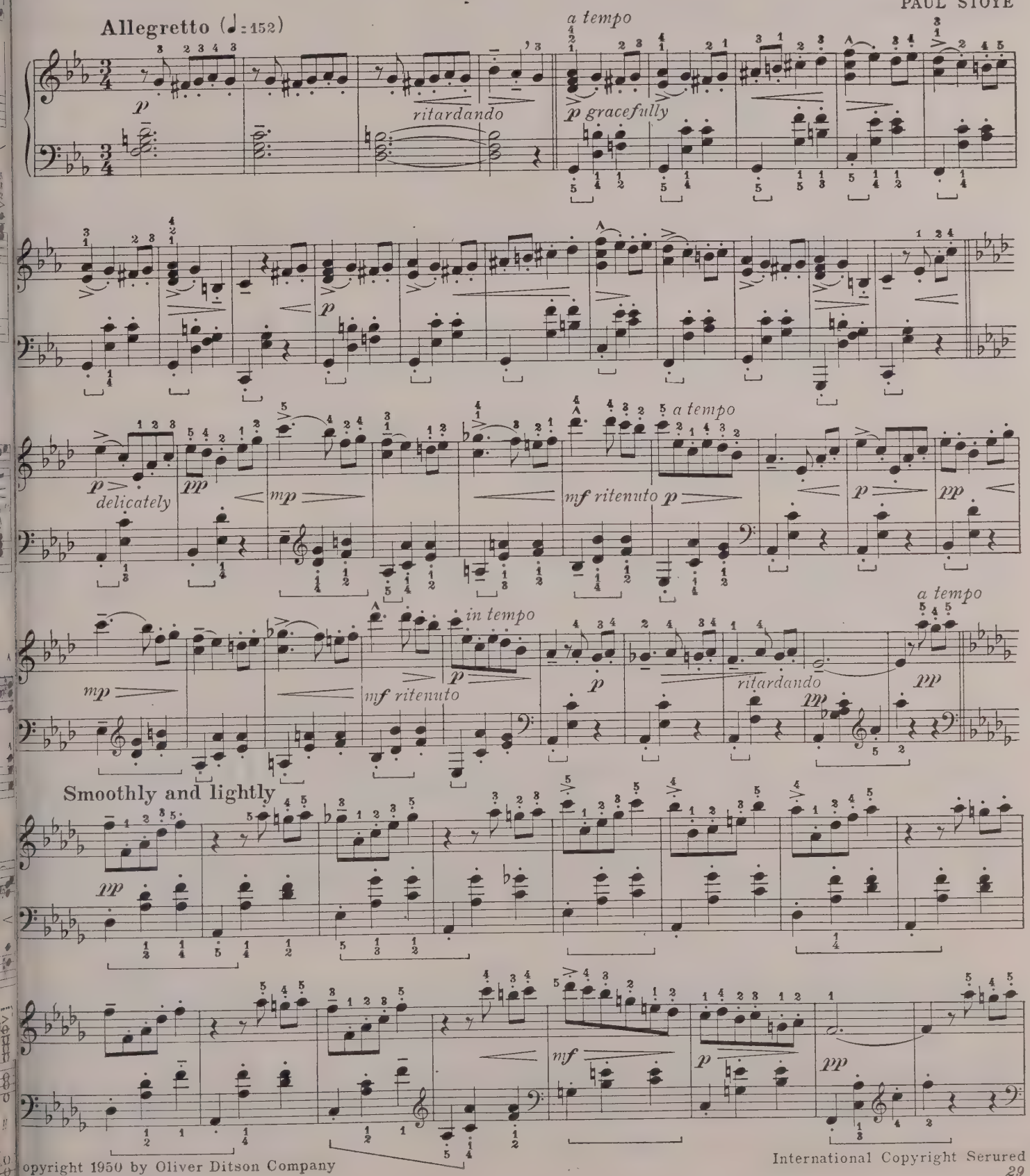
Palos Verdes

The Green Cliffs of California

o. 130-41052

This is a study in alternation of staccato and legato touch, with the former predominating. Interpretatively it poses the prob-m of securing contrast in its four sections. Observe tempo indications carefully in the transition from the opening section the passage in D-flat. An organ-like sonority should be sought for in the 16-measure passage in E major, and the closing ction should be played brilliantly, at top speed. Grade 4.

PAUL STOYE



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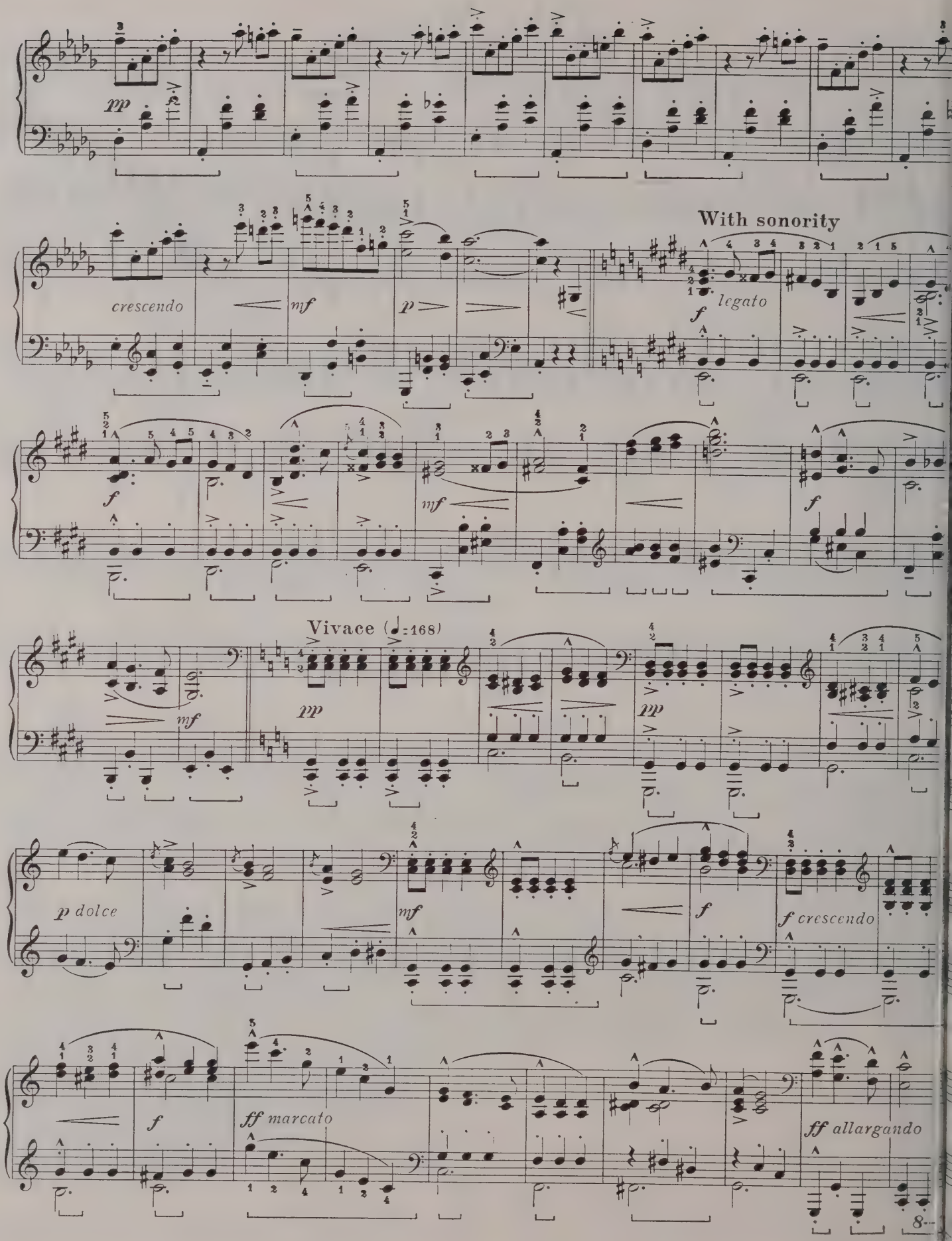
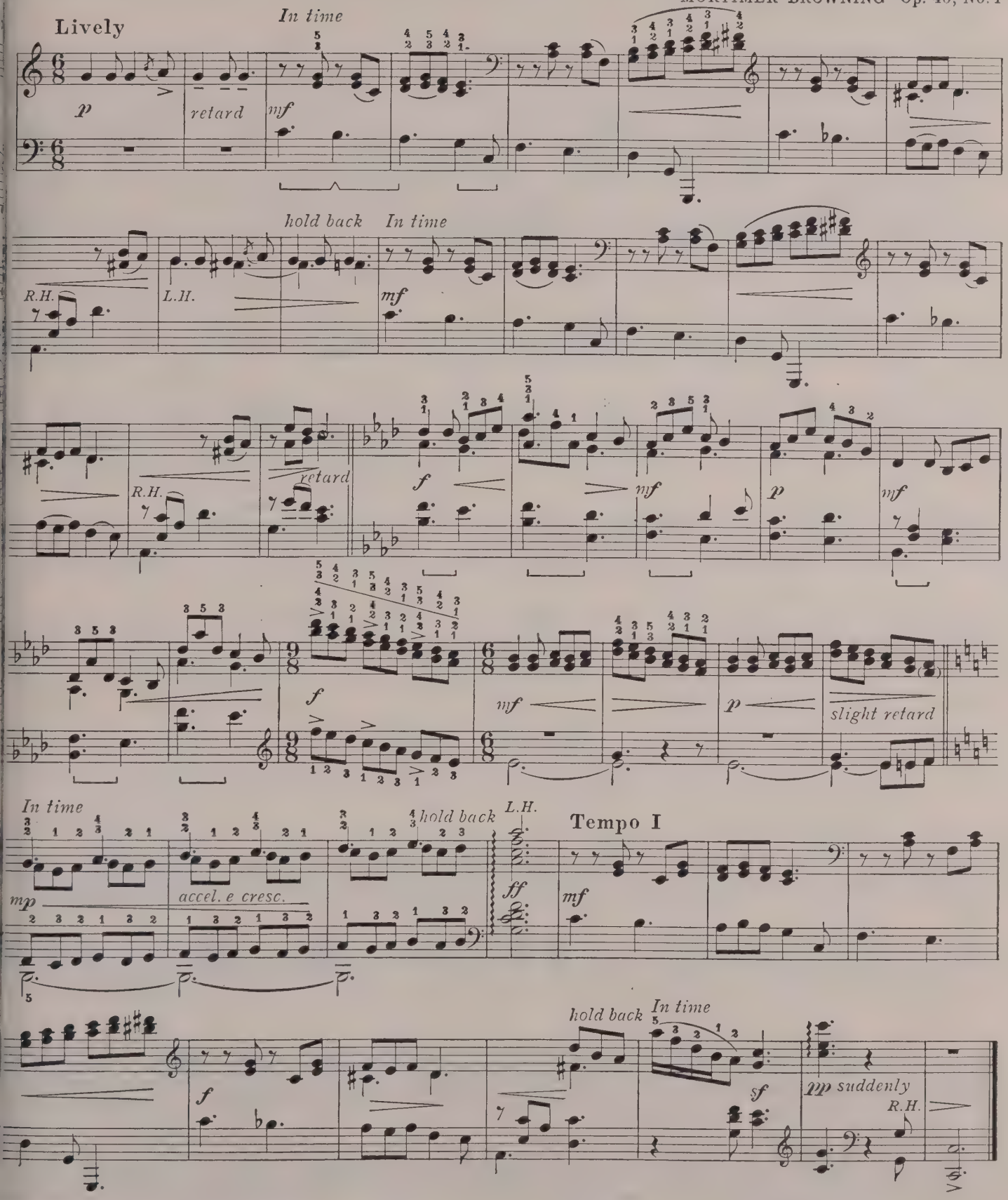

pp
crescendo
mf
p
With sonority
f
legato
f
mf
f
Vivace (♩=168)
mf
pp
pp
p dolce
mf
f
f crescendo
f
ff marcato
ff allargando
8

Carefree People

130-41045

de 3.

MORTIMER BROWNING Op. 40, No. 1



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No. 26439

Chanson Pensive

As its title ("Pensive Song") suggests, this piece is to be played expressively, with careful attention to phrasing and nuance. It is a useful study in legato playing. Grade 3 1/2.

Amoroso (♩=84-88)

A. GRETCHANIN

sempre molto espressivo

mf *cresc.* *f* *mf* *cresc.* *f* *mf* *a tempo* *cresc.* *rall.* *f* *mf* *rall.*

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No. 26440

Quasi Valse

"Like a waltz" is the title of this lyric piece, another excellent study in phrasing and legato playing. The characteri rubato of well-played waltzes should be employed, though not exaggerated. Grade 3 1/2.

Moderato (♩=120-126)

A. GRETCHANIN

espressivo

mf *simile* *po so.*

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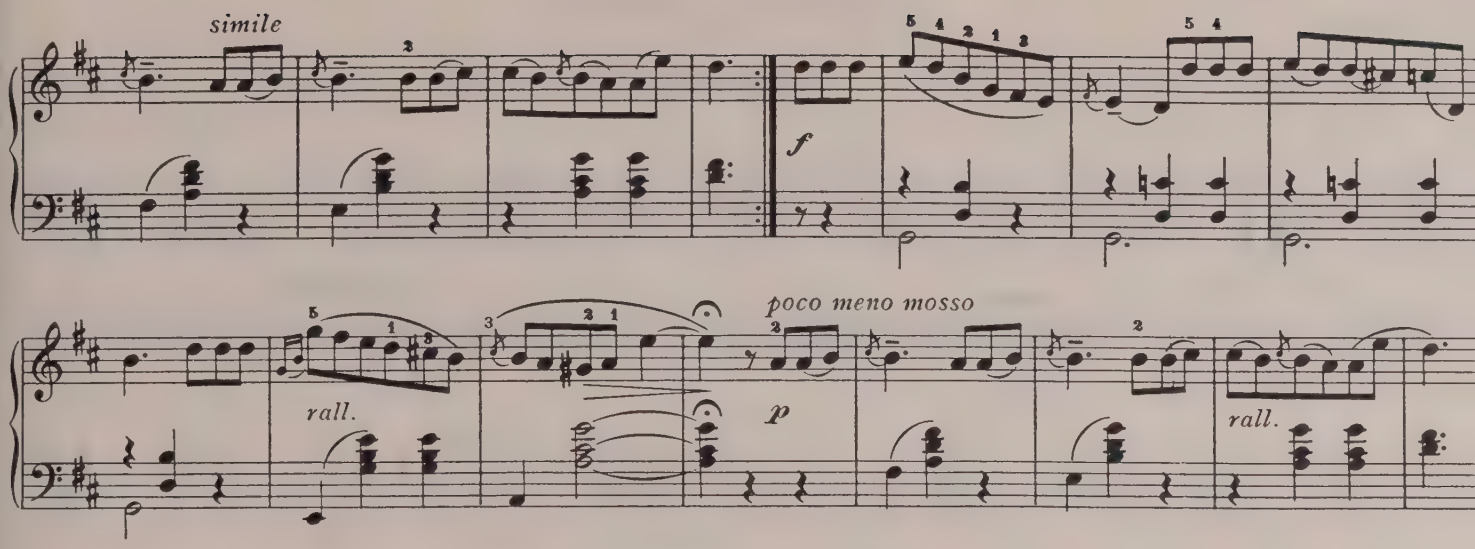
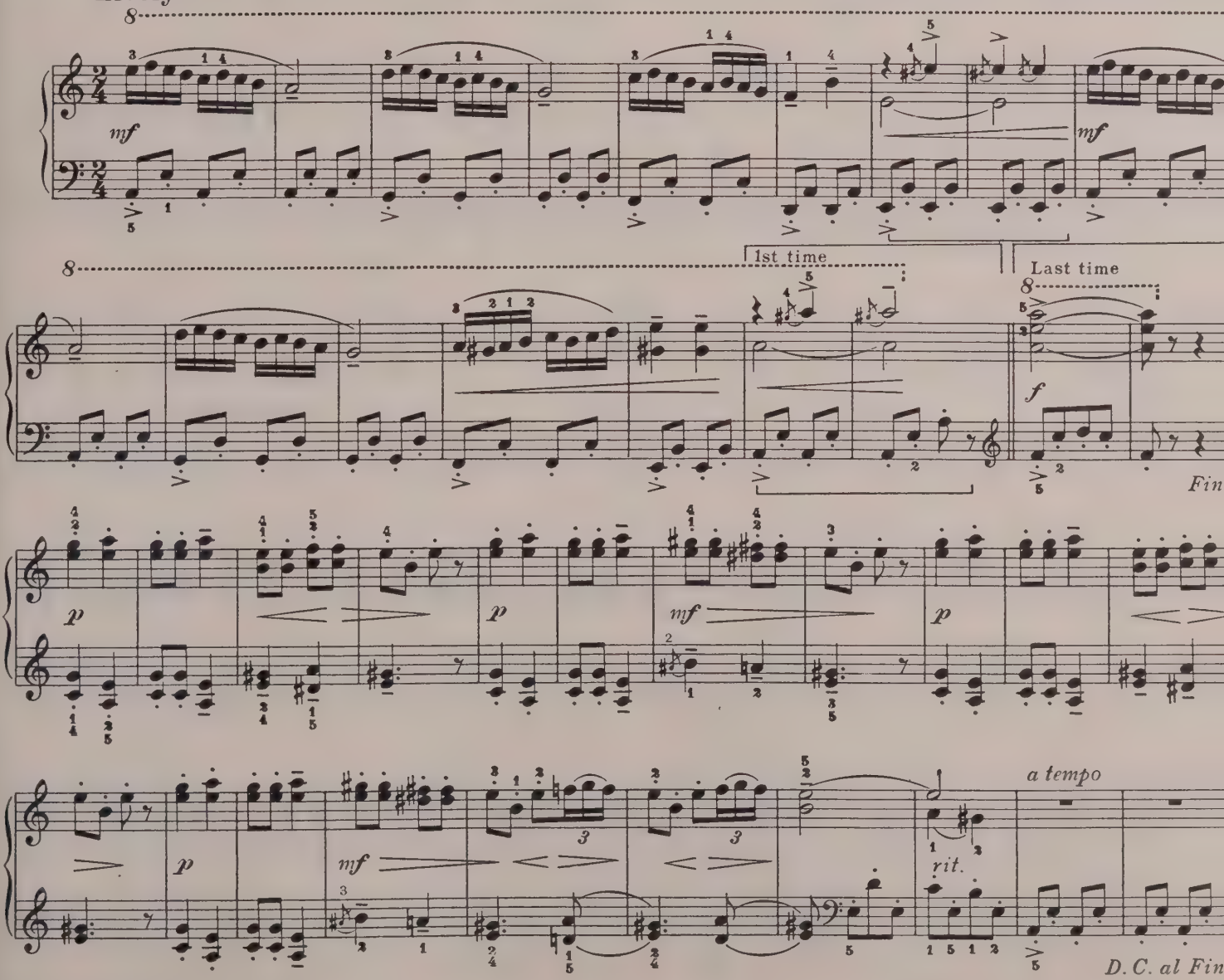


No. 130-41045
Grade 2½.

Busy Little Rickshaw Boy

WILLIAM SCHE

Lively



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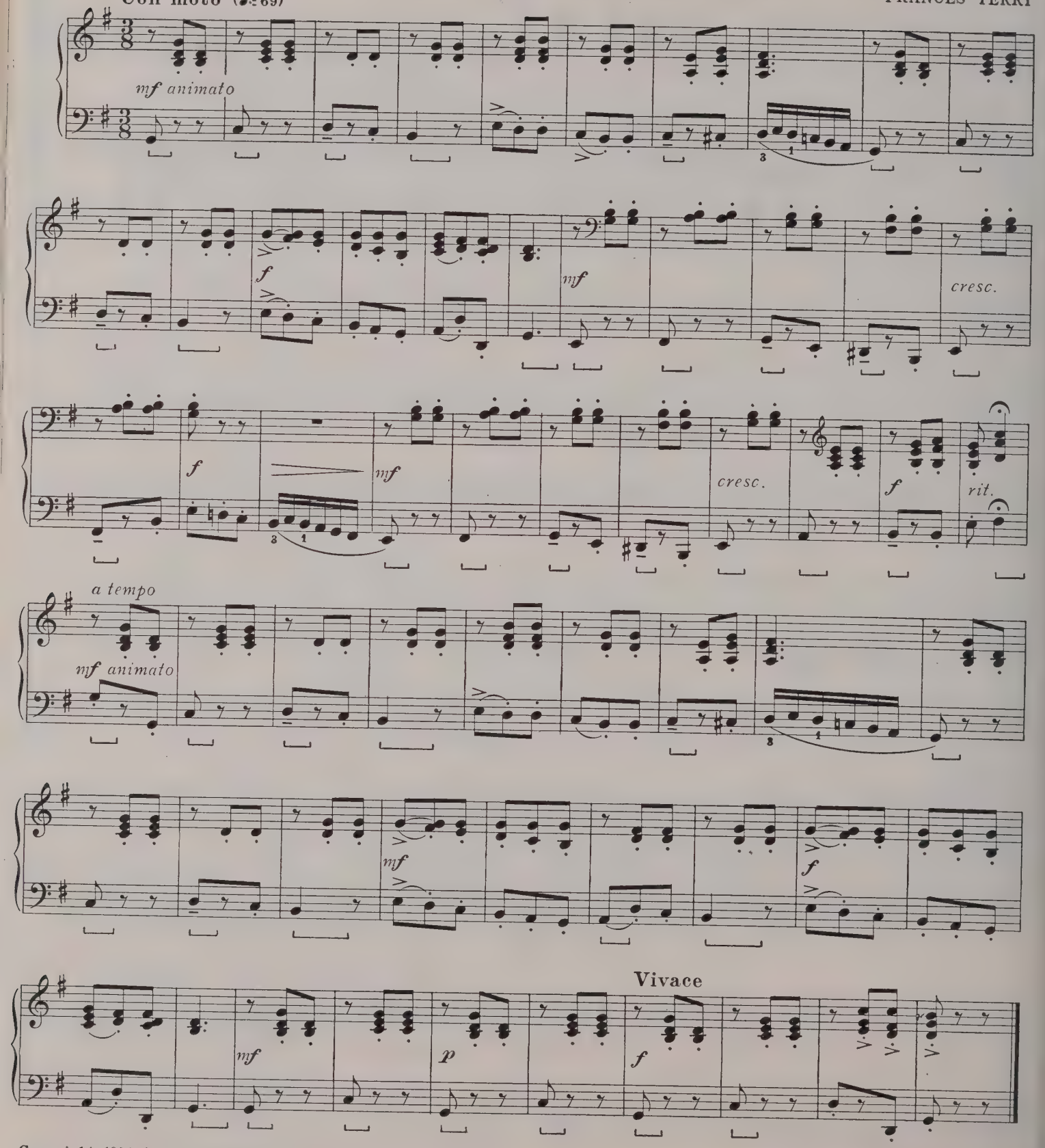
No. 110-40136

Country Dance

SECONDO

Con moto (♩.= 69)

FRANCES TERRY



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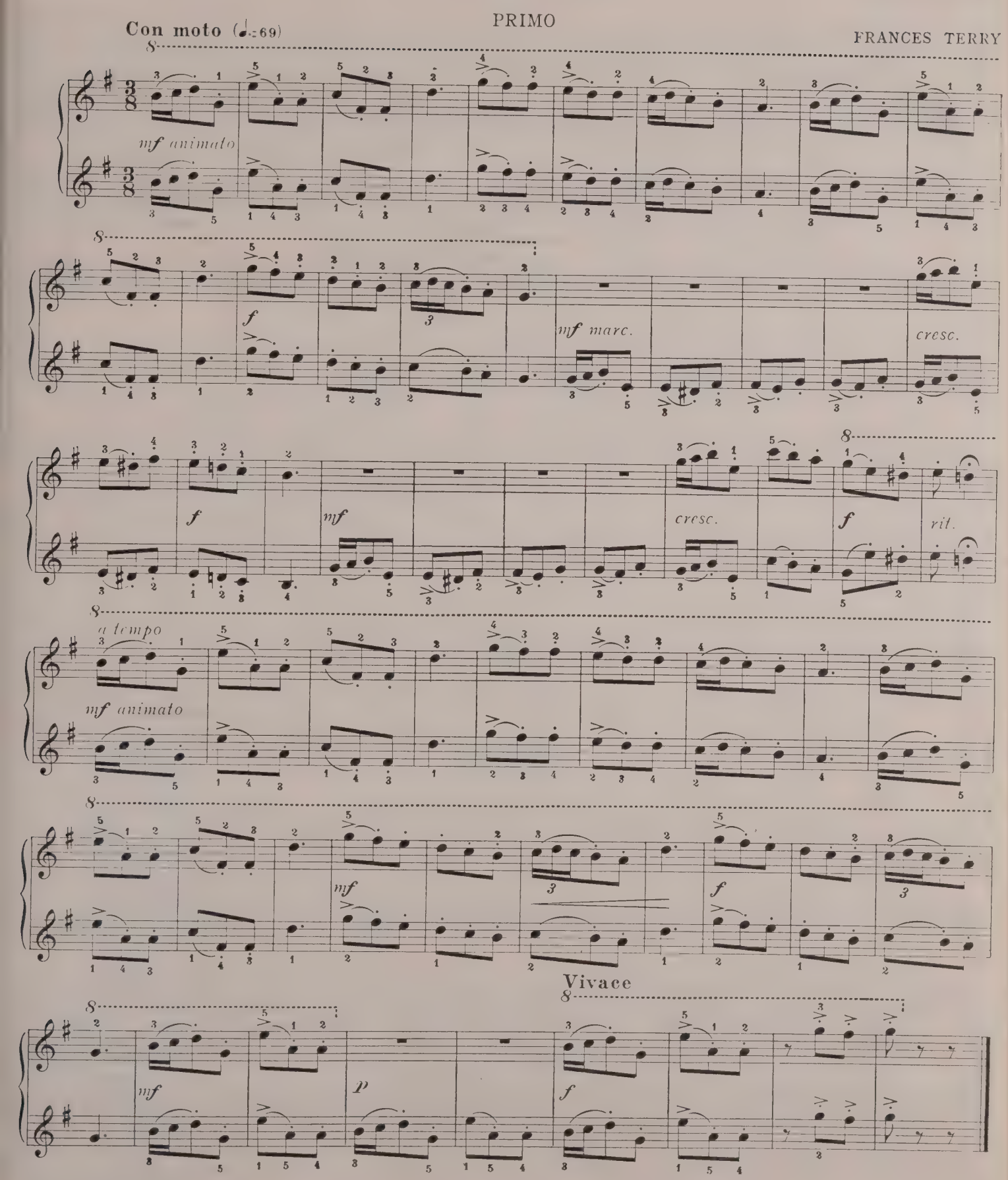
No. 110-40136

Country Dance

PRIMO

FRANCES TERRY

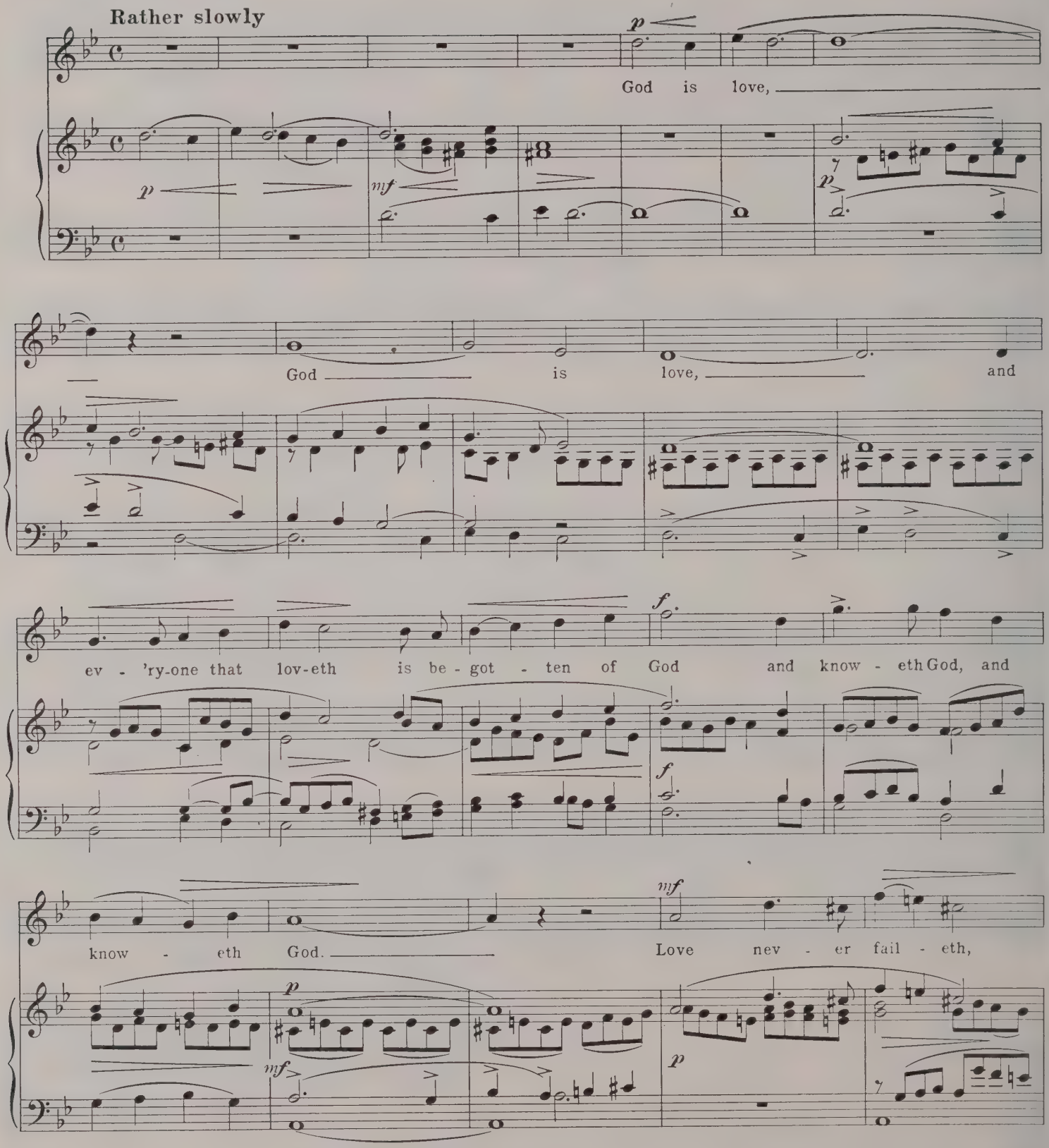


God Is Love

No. 131-41022

Text from
The First Epistle of St. John

H. ALEXANDER MATTHEWS
A. S. C. A. P.



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nev - er fail - eth; there is no fear, no fear in

dim. e rit. molto rit. p

love, there is no fear in love. But

dim. e rit. molto rit.

a tempo cresc. e rit. f p a tempo rit.

per - fect love cast - eth out fear, but per - fect love cast - eth out fear.

a tempo a tempo

p cresc. e rit. f p rit.

Carillon

No. 133-41000

A# (10) 30 8746 211
B (11) 04 5840 000

Allegretto

RALPH E. MARRYOTT

MANUALS

Gt. A# ff

PEDAL

Ped 62

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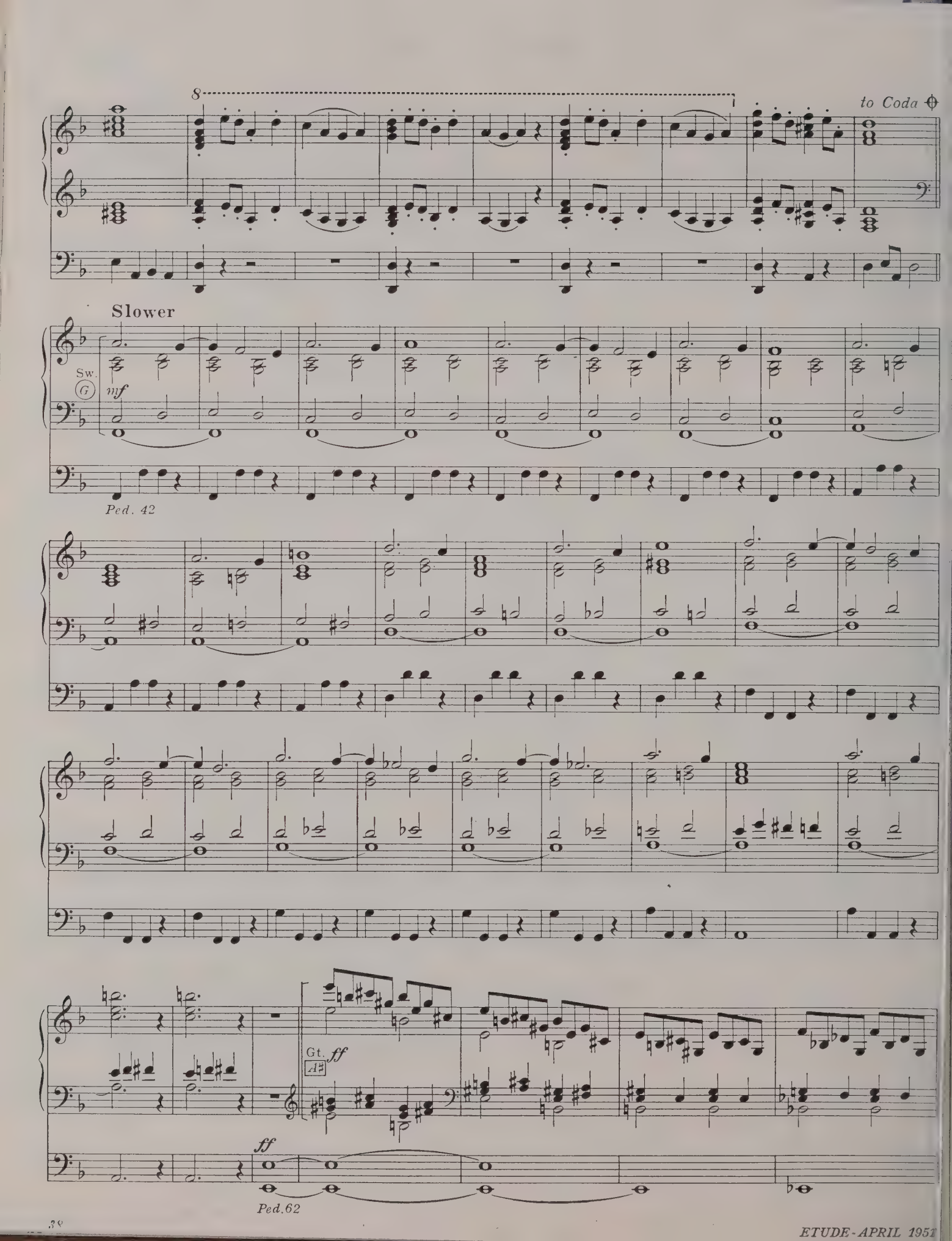
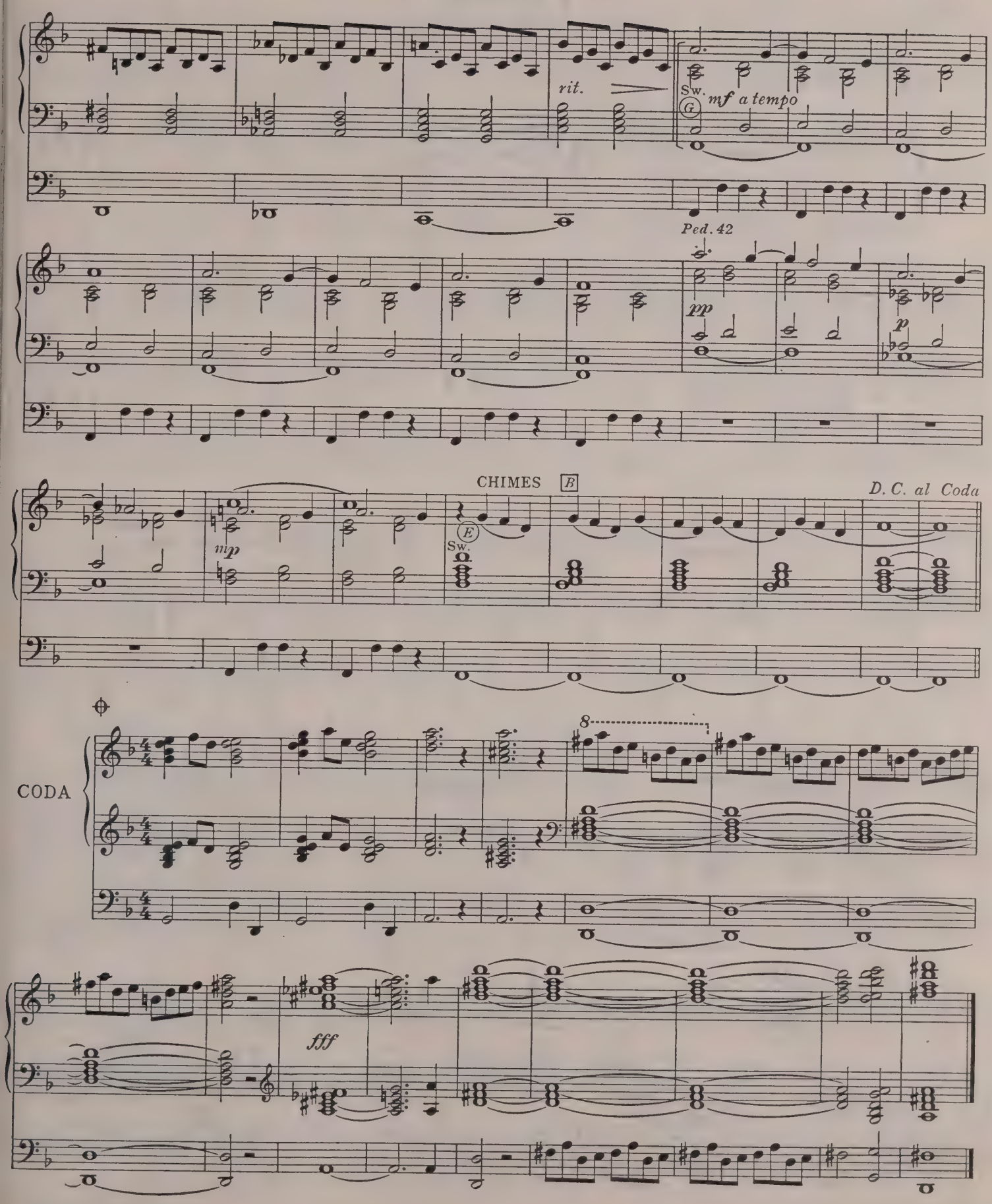

8
to Coda
Slower
Sw.
G
mf
Ped. 42
Gt.
A♯
ff
ff
Ped.62

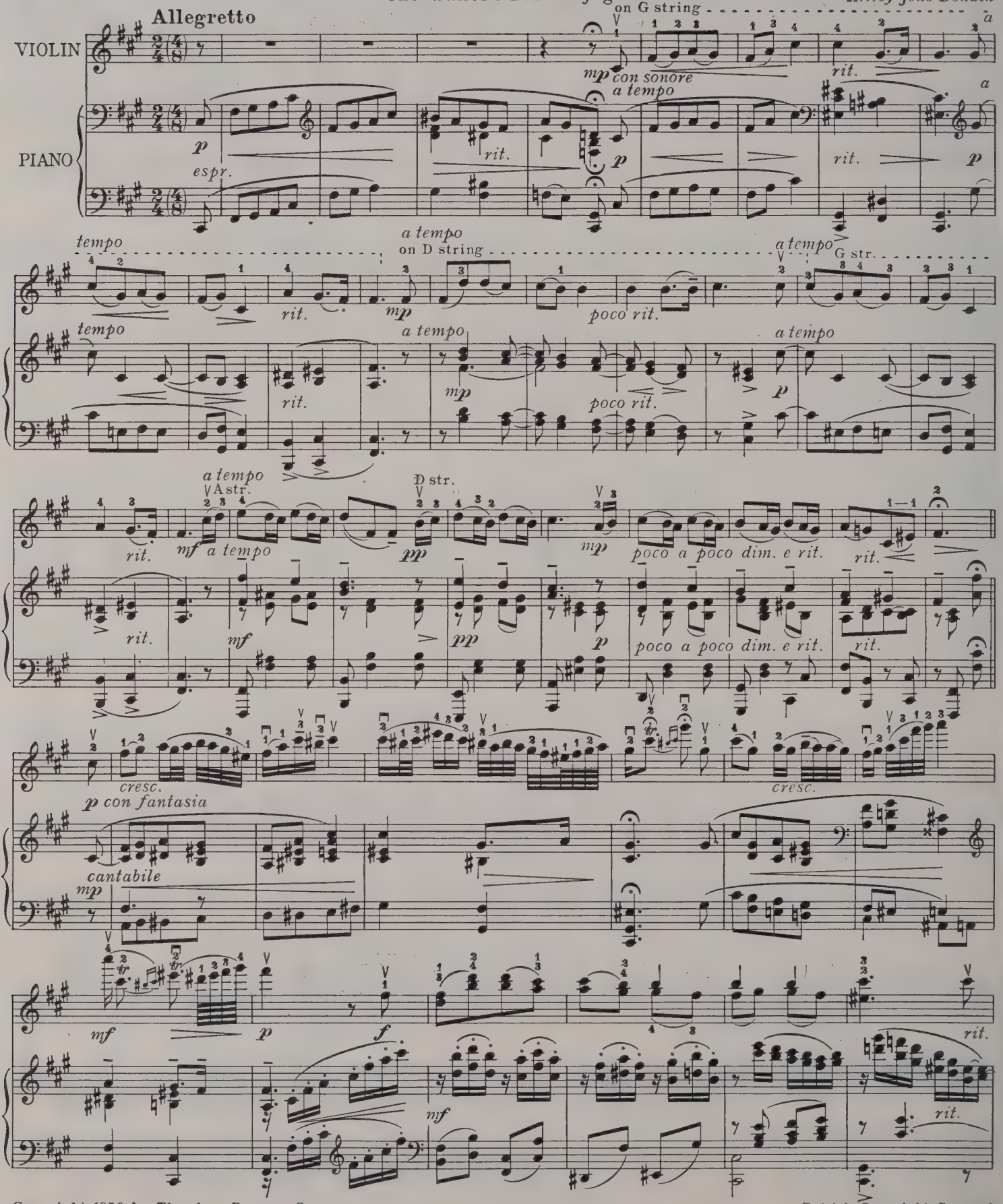

rit.
Sw.
G
mf a tempo
Ped. 42
pp
p
CHIMES
E
D. C. al Coda
mp
Sw.
E
CODA
8
fff

No. 114-40005

Farewell

The Sailor's Last Voyage

EYVIND ALNAES
Arr. by Jeno Donath



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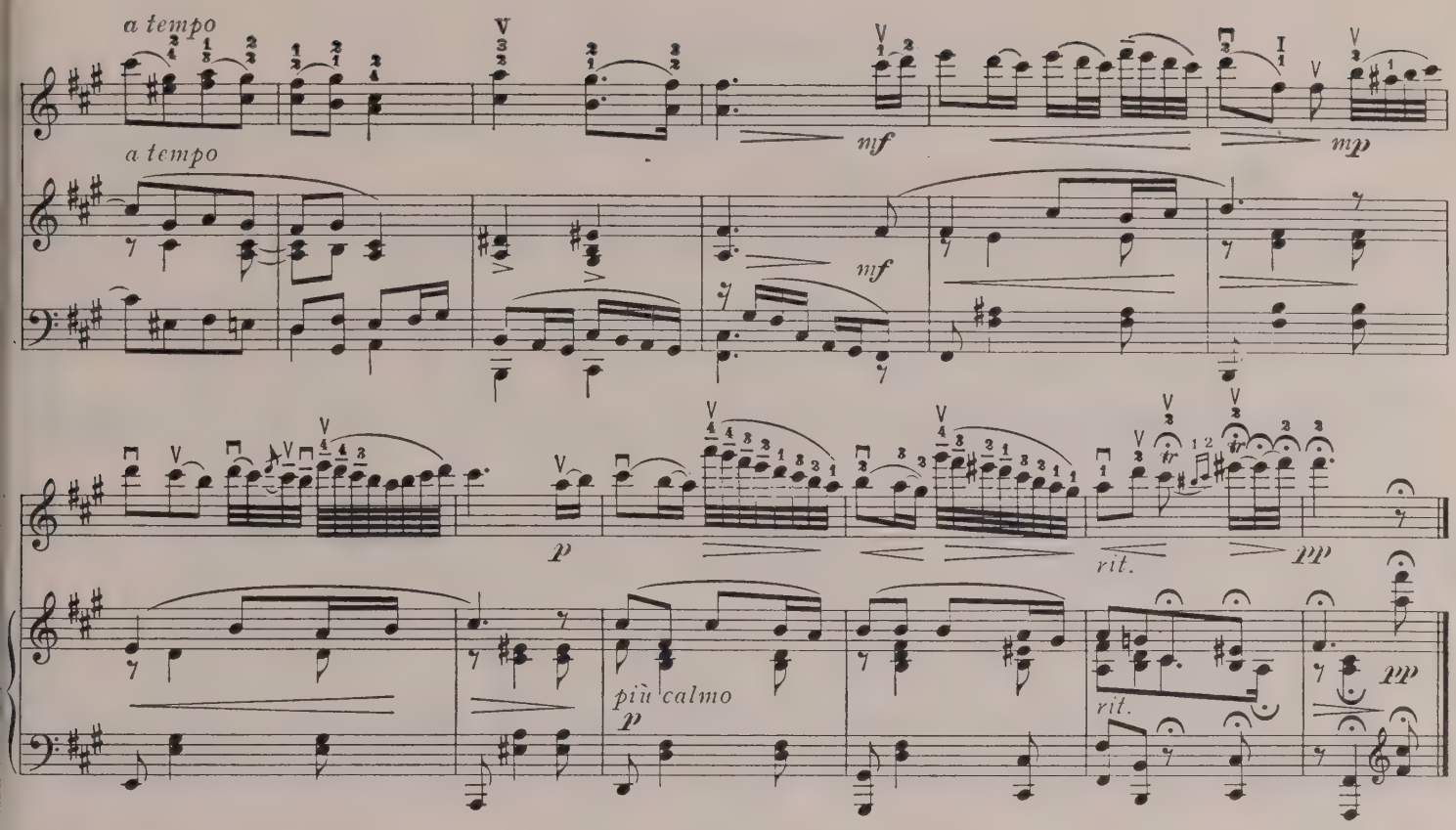

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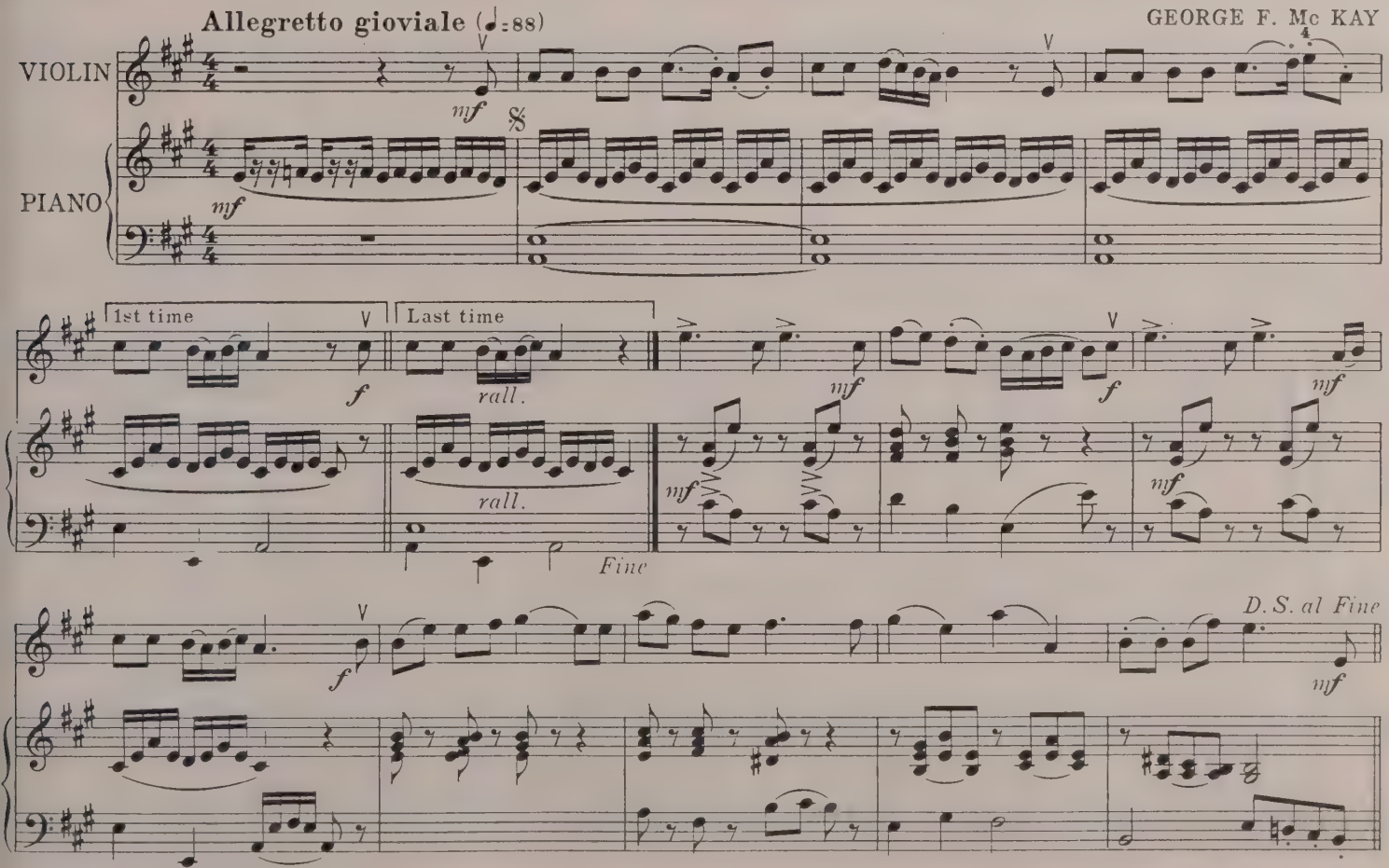
Allegretto gioviale (♩=88)

GEORGE F. Mc KAY



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Arr. by Angel del Busto

Tempo di Menuetto (Moderato ♩=126)

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PIANO

p

mf

alla repitizione

ritardando

Fine

TRIO

cresc.

alla repitizione ritardando

f

Menuetto D.C. al Fine

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(In American Folk Style)

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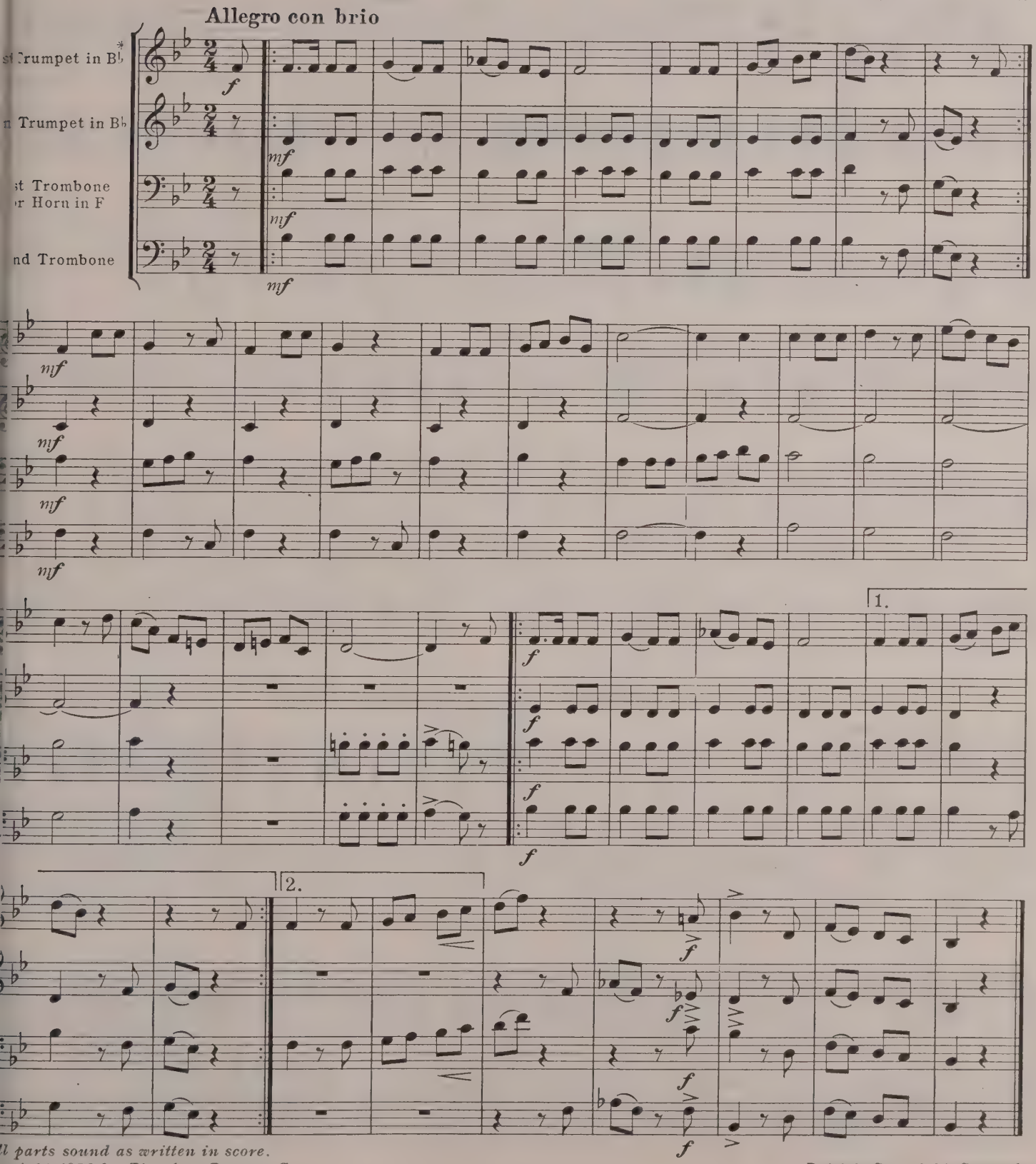

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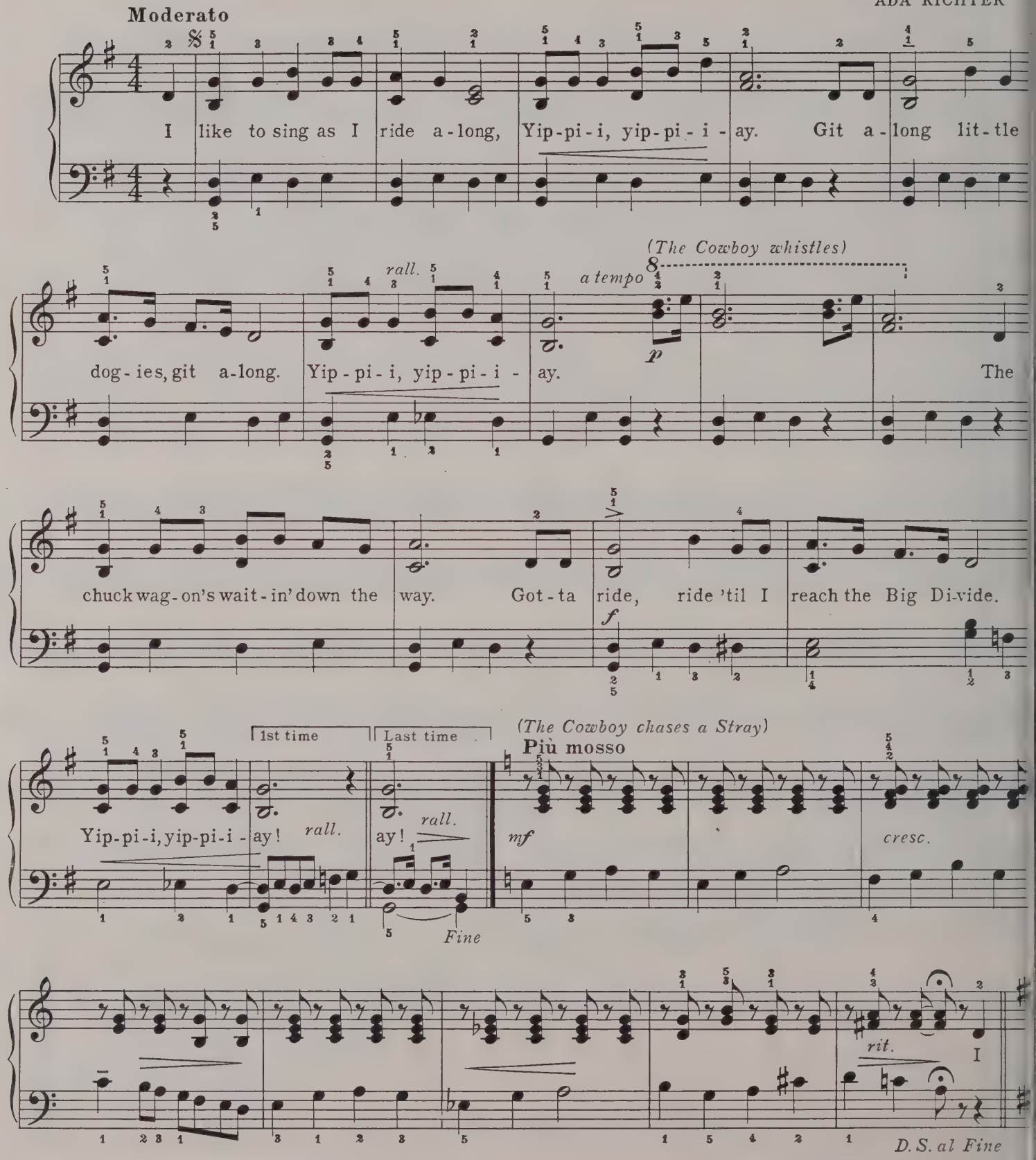

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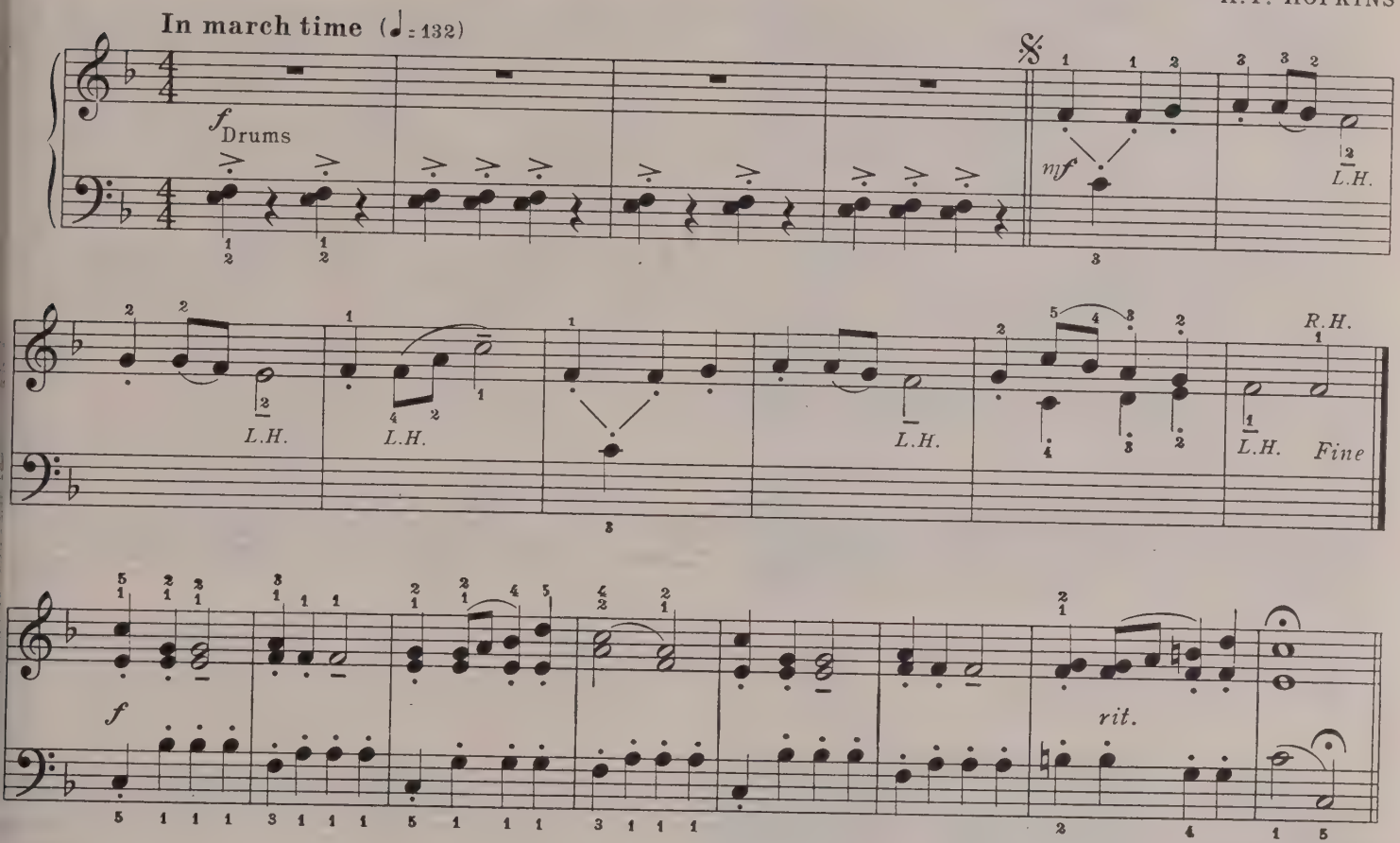

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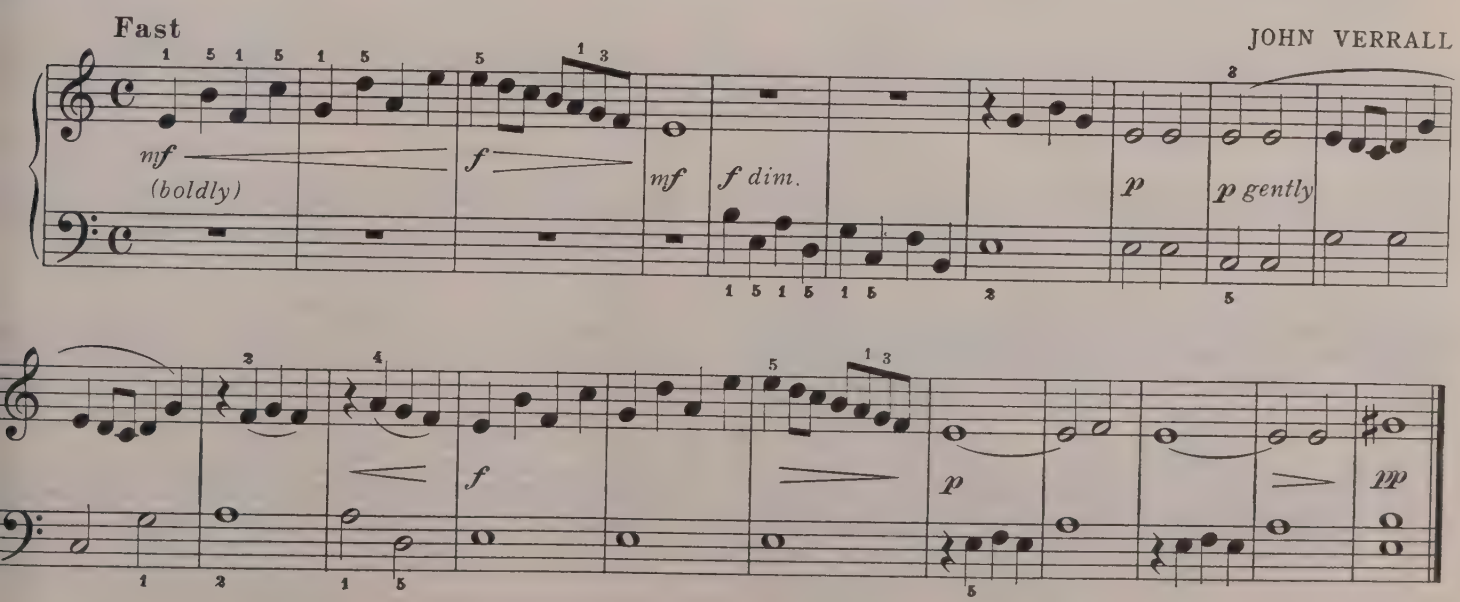

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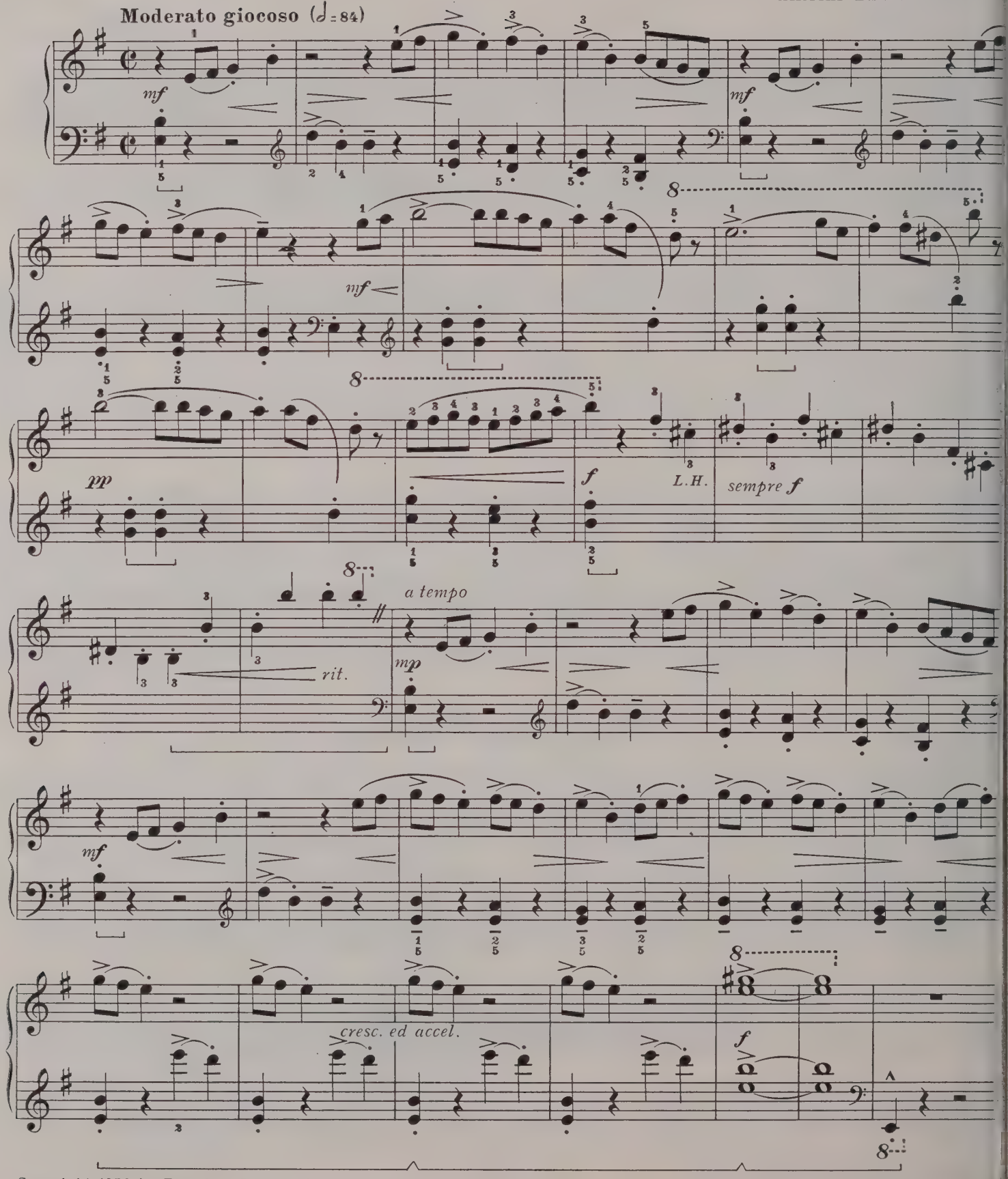

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THE WORLD OF *Music*

Charles Munch and the ***Boston Symphony Orchestra*** played an all-French program honoring Vincent Auriol, President of France, during M. Auriol's visit to Washington, in Constitution Hall last month . . . ***Artur Rodzinski,*** back from a tour of 18 concerts in Italy, has just completed guest-conducting assignments with the Los Angeles Philharmonic and Les Concerts Symphoniques of Montreal.

Rudolf Firkusny, pianist, plays in Zurich and Athens next month as highlights of his fourth postwar tour of Europe . . . ***Serge Koussevitzky*** will lead a performance of Tchaikovsky's "Pique Dame" at the Berkshire Music Festival on July 30 . . . The ***New York Philharmonic-Symphony,*** conducted by ***Bruno Walter*** and ***Dimitri Mitropoulos,*** with ***Robert Casadesus, Zino Francescatti, Myra Hess, Rudolf Serkin*** and ***Solomon*** as soloists, heads the list of orchestral attractions at the Edinburgh Festival this summer.

Claudio Arrau, pianist, will be heard for the first time in Israel next month when he tours the country under the auspices of the Israel Philharmonic . . . ***Dr. Howard Hanson,*** composer and director of the Eastman School, last month received the honorary degree of Ll. D. (his 13th) from the College of the Pacific . . . Four concerts of American music will be presented by the ***New England Conservatory*** on April 24, April 27, May 1 and May 2 as part of the school's current American Music Festival . . .

The film version of ***Gian-Carlo Menotti's*** "The Medium," featuring Marie Powers and Leo Coleman of the original Broadway cast, and the 14-year-old Italian coloratura, ***Anna Maria Alberghetti,*** is to be released shortly. The filming took place in Rome, under Mr. Menotti's direction. The movie "Medium" is performed in English.

Washington station WTTG currently offers on television a series of film concerts by the ***Vienna Philharmonic Orchestra.*** Concerts were originally filmed in Vienna and Salzburg . . . ***Temple University*** this summer will again offer an all-expense 35-day tour of European summer music festivals. Total cost of the tour, which leaves Philadelphia July 28, is $987. Those taking the tour will receive six semester hours' credit on graduate or undergraduate levels.

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- Choir Photo Contest. Open to non-professional choral groups only. First prize, $382.50; nine other prizes. Ends June 30, 1951. Sponsor: Choir Guide, 166 W. 48th St., N. Y. C.
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PHARYNGEAL VOICE

(*Continued from Page* 17)

the stroke can result in a thin, medium, or thick line, or even broken paper, according to the "weight" of the thought. Next, try increasing the crescendo to see whether or not the pharyngeal mechanism responds. Some singers have a naturally well-developed mechanism without their ever having worked it consciously.

If the singer will now experiment by singing (on the pitches already named), first with falsetto, carrying the tone right through to the pharyngeal, he or she will experience the sensation that the pharyngeal tone is slightly lower than the falsetto (even as the normal tone is slightly lower than the pharyngeal on the same pitch). If, therefore, a note is attacked falsetto and then with unbroken continuity, developed in depth, or, say, downward to the maximum of its layer (which is *very* shallow indeed), it will require very little extra downward "pressing" to engage the pharyngeal layer.

I don't want this downward pressing thought to appeal to the brutal streak lying dormant in all humans. No, he feeling is somewhat akin to exerting a *carefully controlled* downward pressure on a piece of india rubber with, say, the tip of a pencil or match, when you can see and feel the slight depth of rubber engaged; as the pressure is released so the rubber surface is regained. It is as simple as that.

So let the downward pressing be both light and firm. It is, of course, mainly mental. After all, the singer is practically groping in the dark, and the only illumination to reach the laryngeal chamber is that of *correct* thought.

All singers know, more or less, the feel of the normal voice, produced by the bottom and thickest layer of the vocal cord system. Most female voices experience little or no difficulty in passing into the basic from the pharyngeal, whereas most tenors reveal a lack of *muscular continuity* resulting in a gap in the tonal stream just as the transition is being made. There will be a break, or a downward and upward slither of the tone. In which case, the remedy is not one of increased breath blast (which the brutal streak in so many singers revels in) but the systematic development with appropriate exercises of the pharyngeal mechanism *by itself* until absolute muscular continuity on an oil-smooth basis is achieved.

Before attempting to mix the voices the student should make himself thoroughly familiar with the three definite, characteristic tonal sensations accruing from the three mechanisms which form the operational unit we normally call the vocal cords. (*Continued on Page* 50)

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THE CONDUCTOR'S MAGIC

(*Continued from page* 23)

ongues who had probably never seen Mr. Koussevitzky before, and yet they understood his language instantly because all great conductors speak the same language in movement, no matter where they conduct.

Each performer must know where the downbeat is in the measure so that he can count the measures while he is not performing. There may be 30 measures rest, yet he must come in without hesitation, with perhaps only an encouraging glance from the conductor. The first beat in a measure is always down, no matter what the pulse of the music, whether it be in *two, three* or *four. Two,* or the second beat in a measure, is expressed differently in each pulse, and the instant each performer sees the second beat of the conductor he knows the pulse of the music. The up-beat is always the same because it leads to the down beat or to *one* in the measure, so really about all a conductor has to know about time beating is that *one* is down, that the second beat in *two, three* and *four* pulse differs and that the last beat is always up.

The conclusion, then, is not that a great conductor has a correct pattern for time beating, but that he does not beat time. The only reason the performer must see the beat of the conductor is to know that the measure has begun and on what part of the measure the music starts. Richard Wagner said—and Arturo Toscanini said it again more recently—that the conductor's duty is to keep the pace or tempo.

The first important element in the conductor's responsibility, that of keeping tempo or pace, is often difficult since so many of us tend to think in terms of time, not rhythm. If we try to make our hands or baton go at the pace or speed at which we want the music to move and at the same time demand that the performer watch our movements we make it impossible for him to produce anything but a stiff, angular sound in music.

If we can accept that mood makes correct breathing and correct breathing gives us the pace then we have discovered the secret of movement in sound. I remember that once in a rehearsal with Mr. Toscanini, when we did not sing a certain passage in the tempo or pace he desired, he clasped his hands before his face in a gesture of prayerful supplication and gave the preparatory beat in such a way that we could not help but breathe for that mood. In the final performance he did the very same thing. I have many times noticed that Mr. Bruno Walter allows his singers to breathe only as he wishes. The result is that his music always glows with an inner feeling of spiritual intensity. A work like Bach's "St. Matthew Passion" speaks with fervor under Mr. Walter's direction because he makes his singers breathe for the mood demanded by the work.

If the conductor is interested in improving his conducting I should suggest that he become conscious of the different kinds of breathing for various moods by the following experiment. Place the thumb of the right hand on the sternum, or breastbone, with the fingertips of the same hand on the abdomen and the left hand on the left side ribs. Then speak the exclamation "Oh!" with quiet longing, with homesickness, with annoyance, with irritation, with amazement, with childlike wonder and with tenderness. With this experiment will come the sudden discovery that each time one speaks he breathes differently. If he aspires to develop as a conductor, I suggest that he repeat this exercise each day, until he breathes naturally and instinctively for each mood.

Finally, when each member of the choir makes a similar discovery, it is wise to take a passage from an anthem that the choir knows from memory and to sing that passage, portraying different moods. Suddenly like an inspiration, the choir will discover that they are reflecting the same facial expression and instinctively taking the same pace in breathing as the conductor. When this is carried through several phrases, the beginnings of good rhythm are established. Good rhythm begins as a physical response on the part of the performer to the mood and breathing of the conductor. Music does not change with every phrase, but has continuous pace. A good conductor is never erratic in his pace. He finds the pace of a certain passage and relentlessly makes the music hold to it without stopping at bar lines or for vowels or consonants.

The conductor dare not break the attention of the listener by making too sudden a change in pace. Therefore by facial expression he must prepare his choir for a new mood, a new beat and a new pace. Through understanding and constant practice the choir can become a vital means of interpretation. THE END

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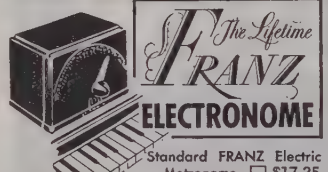

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THE PHARYNGEAL VOICE

(*Continued from Page* 48)

Let us now examine the question of engaging simultaneously the first two mechanisms.

Let the tenor produce and hold, say, a high A flat in falsetto, and without interrupting the tone, deliberately seek, and *will in* the pharyngeal with little breath pressure, employing an open EH (as in *there*) for the falsetto, and a very closed, flat *eh* (as in *pet*, and almost approaching the vowel sound in *pit*). As he makes this transition from falsetto to pharyngeal he definitely feels a certain amount of tension-resistance coming in. Should the full tension of the pharyngeal be brought into play, it means that the cords have approximated to their maximum, leaving only a thin razor-edge slit between them. (N.B. The vocal cords must *never* touch during phonation; and this is why the beautiful to-and-fro vibratory motion of the cords must be left unsullied by that brutal form of tonal attack labelled *coup de glotte* which causes the cords to collide with violence and is productive in the long run of corns or nodes). If, on the other hand, the singer "wills in" 25, 50, or 75 per cent tension for the pharyngeal, then the cords will not come together completely, and consequently 75, 50, or 25 per cent of falsetto remains. The net result in every case is the simultaneous functioning of the two mechanisms producing a mixed tone (*voce mista*).

The next experiment for our tenor is to engage *only* the pharyngeal (with the aid of a very closed *eh* vowel sound, as stated above); and be sure that he gets the feeling of a very light, thin, flexibly taut tonal line. He can make a slight crescendo, to feel his way, so to speak, and then, if he wishes to introduce a percentage of falsetto and thereby create a mixed tone, all he has to do, while still holding the tone, is to *lift up* the tone (this is quite mental, of course) and release somewhat the pharyngeal tension; he can now "will in" the required percentage of falsetto. If, still holding the note, he wishes to eliminate all falsetto, he may simply press downward slightly (mainly a downward thought followed by appropriate physical reaction). He will again experience the sensation of a fine, flexible firm tonal line. Let him now take breath, if he requires it, and produce a *pure* pharyngeal note on the same pitch A flat; then let him seek and "will in" a little more depth of tonal line, which he may secure by a *slight* well-controlled downward pressing, mainly mental. Whereupon, a certain percentage of basic or normal voice should appear and so form a mixed tone.

We are assuming, of course, a well-developed pharyngeal in our tenor; without this it is not so easy to dovetail from pharyngeal to basic without a tonal break, slither, or tonal gap. The longer the downward pressing is continued the greater the percentage of the basic mechanism will be engaged. There comes a point, easily felt by the singer, when no more pharyngeal is left and only the basic or normal voice is in operation. Be it noted that the aforesaid downward tonal pressing must be exercised with great care and, in a sense, firm delicacy.

Again, if our tenor is holding a head note purely with the basic mechanism and wishes to make a mixed tone by introducing a certain percentage of pharyngeal, he need merely *lift up the tone* (which is a thought, and *not* a physical act). The reaction to this mental "lifting" is the employment of less basic tone; consequently, some of the pharyngeal voice will come into operation with the basic. If he knows how much to "lift up", he can also introduce a small percentage of falsetto into the tone, and produce a mixed tone of all three mechanisms operating simultaneously. Without considerable exercise, this is not easy for most singers.

The above instructions apply to women's voices as well as to men's, but more particularly to mezzos and contraltos. These latter generally have a well-developed pharyngeal, but they can produce some very fine tones by combining the pharyngeal and basic mechanisms. A woman's pharyngeal tone is never so crude and brittle when produced by itself as a tenor's, and the reason for this is that in women's voices the pharyngeal mechanism is built into the back half of the cords, the "deep" end, mainly responsible for the low and lower medium notes, whereas in men it is built into the front half, the shallow end, wholly responsible for the high or head notes. And that is why the tenor should mix his pharyngeal with small percentages of falsetto to act as a carpet for softening and improving the tone.

(1810-1856)

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—Robert Schumann

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SING WITH YOUR FINGERS

(*Continued from Page* 19)

hand has begun to master tonal gradations, proceed in the same manner with the fingers and thumb of the left hand, then practice both hands alternately.

The range of tonal gradations from pianissimo to forte should increase as the control of the finger is developed. Gradations also should be nearly imperceptible. I like to think of a well-controlled crescendo as being like a fine china vase, white at the bottom, deep blue at the top, with the colors blending into one another so imperceptibly that it is impossible to say, "At this point the white ends and the blue begins."

As a result of patient, diligent effort, the line of tonal gradation can be lengthened, and little by little will become smooth, even, and free from irregularities.

Having mastered a single tone played by either hand, we may proceed to the playing of two tones.

Again the hand rests on five consecutive notes—Middle C, D, E, F, and G. Adopt, as before, a light, relaxed arm position. Place the second and fourth fingers on D and E. Make sure both fingers are precisely balanced, so that the keys can be manipulated with exactly the same finger weight. Play the two notes exactly together, so that they sound as one tone, not in the least varied in quality or volume. Listen attentively to be sure there is no time-lag in the playing of the two notes. Or, as Leschetizsky put it, "Think twice and play once."

Be sure that your fingers deliver the volume of tone, quality of tone and precision of unison which you are hearing in your mind's ear. If you play a percussive forte when you intended to produce a consorous but mezza-forte tone, you are not in control of the keyboard.

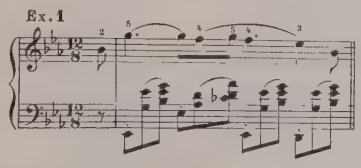
Such mastery is not gained overnight. Even a skilled pianist often finds it difficult to play, for example, the final chord of a piece as softly as he desires. Sometimes it comes out surprisingly too loud; or the tone may be weak, lifeless, and inaudible in remote parts of the concert hall; or it may be unevenly played. This means the pianist is not getting exactly what he wants.

Only patient, long-continued practice can give the pianist this needed control. Once the basic technique is mastered, as already described, the same principles can be applied to more complex problems of chord-playing.

Chords should be practiced in the following manner: Begin with an even-toned chord, with all tones in the chord played precisely together and with equal volume. Increase the tone gradually from pianissimo to fortissimo, exactly as was done with a single note. Do not allow the tone to die away between repetitions of the chord. Make sure the hand returns to its original vaulted position after each repetition.

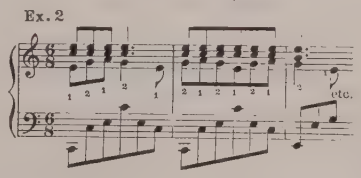
The sounding of all the notes of a chord with absolute evenness is valuable preparation for works in which chords are used principally as the accompaniment to a melody. An example of this is found in Chopin's E-flat Nocturne (see Ex. 1).

Ex. 1



A more intricate problem is posed for the interpreter in playing a chord of which one note must sing as the melodic line while the others are subdued. Sometimes this melodic line is in the lowest note of each chord, as in Brahms' C Major Intermezzo, Op. 119, No. 3 (see Ex. 2).

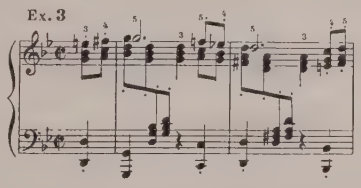
Ex. 2



Or it may consist of the top note of each chord, as in Brahms' G Minor Ballade (Ex. 3).

In either case, with diligent practice one can acquire sufficient control to emphasize or subdue any note of the chord at will. Begin by playing a simple triad, with relaxed arm and vaulted hand-position as before. Emphasize the thumb; then the third finger; finally the fifth finger. As control of tone increases, fingers and thumbs eventually will become "soloists."

Ex. 3



Like all techniques derived from the basic laws of physics, the fundamental singing tone here described can be elaborated by every performer to suit his own taste and temperament. Among the great pianists who were pupils of Leschetizsky, no two developed their particular art of piano playing in quite the same way. All of them were identified by the distinctive qualities of their individual genius. The basic principle, however, was, and still remains, the same. THE END

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Violin Questions

By HAROLD BERKLEY

GO AHEAD AND STUDY

R. G., Texas. I think you would be well advised to do the studying you have in mind. You are comparatively young yet, young enough certainly to learn and to absorb what you learn. The more you know, the better you will teach, and the wider your influence for good will be in your community. It is obvious from your letter that the latter consideration is foremost in your mind. A man with your background and ideals can do a lot for music. He may never become nationally famous, but fame isn't everything. The knowledge of valuable work well done is equally satisfying. Good luck!

VIOLIN HARMONICS

H. M. C., Florida. About the best, and certainly the most practical book on violin harmonics is that of Rebecca Holmes. "Harmonics in Theory and Practice." There are other and more expensive books, but the Holmes book gives all any intelligent violinist needs to have to perfect his playing of harmonics.

REVERSE FINGERING

R. S. H., New Jersey. Thank you for your letter. Your experience has been shared by many violinists. Most players who were taught to use the open string on ascending and the fourth finger on descending scales have found that their intonation was more secure when they reversed the fingering. And what is more—it sounds better. (2) If you have trouble producing tone on the up bow, I would suggest the following little exercise: Draw tones of about eight seconds' duration to each bow, making a crescendo on the down bow and a diminuendo on the up bow. Conscientiously practiced, this exercise can make a great deal of difference to a violinist's tone production in the course of a very few weeks.

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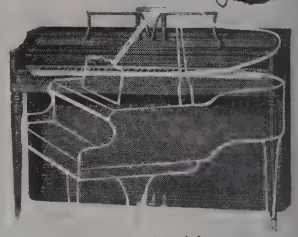

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Organ Questions

By FREDERICK PHILLIPS

In our choir we have had some controversy about the pronunciation of the word "Jubilate" in the hymn, "Now on Land and Sea Descending," by Longfellow. Most of the choirs we have heard use the Latin "J" like "Y." However, we find Webster gives the regular English pronunciation of the letter "J." Which do you think is in better taste?

—Miss P. M., North Carolina

Strictly speaking the "J" should have the Latin pronunciation as in "Y," and this would probably be required in the Roman Catholic service where Latin predominates, but in other churches more latitude is permitted, and the writer's own preference would be the regular "J" sound, in order to avoid what some might interpret as "highbrow." Very often matters of this sort are settled by a conference with the minister of the individual church. Since, however, it is a Latin word, the "Y" sound would be amply justified from the point of view of correctness. It is largely a matter of choice.

Four years ago I started playing a Hammond organ after playing piano for about 20 years in church work. I have taught myself in part and have had some assistance from an organist in a nearby town. I do not live near a school of music, but would like to study the work such a school would require. Could you give me a list of organ books in graded order, also a graded list of organ solos. I have played "Angelus," by Massenet, and would like music about that grade or a little more difficult. I enjoy practicing and can get in approximately ten hours a week.

—Mrs. F. L. G., Pennsylvania

For your basic studies we would suggest the Stainer "Organ Method" edited by Rogers (for pipe organ). If you have an electronic organ at your disposal, use this same method adapted by Hallett, known as "Hammond Organ" by Stainer-Hallett. This will give you the foundational requirements. Along with the Stainer you could use the Whiting "24 Progressive Studies," and a little later Sheppard's "Pedal Scale Studies." Then we suggest "Master Studies," Carl; "Eight Short Preludes and Fugues," Bach; "Organ Student's Bach," Rogers; "Forty-four Pedal Studies," by Schneider, Op. 48. The following collections are recommended in the order named from the standpoint of difficulty, though most of them are somewhat general and scattered in grade: "At the Console," Felton; "Organ Melodies," Landon; "Organ Player," Orem; "Ecclesiae Organum," Carl; "Thirty Preludes," Clough-Leighter; "Eighteen Choral Preludes," Bach; Mendelssohn's Organ Works.

• *Can you give me any suggestions for obtaining an organ in a small country church? Also means of obtaining money, cost, dedication services, discounts, etc.?* *—H. S.*

We suggest first that you contact three or four organ manufacturers who will be glad to have a representative talk over with you the type of organ best suited to your requirements, and the approximate cost. We are sending you the names of several responsible manufacturers of pipe organs, and we feel sure that any of them will be perfectly honest and fair in their recommendations. It may be that in your circumstances an electronic organ would be more satisfactory, and we are therefore sending also a list of makers of these instruments. You alone can decide which will give best results, and we therefore suggest that close attention be given to the tests that each will offer, bearing in mind the size of your building and congregation and the acoustic conditions. As to financing the purchase, we have always believed that the direct way is the best way—that is, let every member of the congregation pledge a certain amount per week or month till the necessary amount is raised. Sometimes individual organizations of the church, including choir and Bible School classes assume responsibility for certain amounts, and devise their own means of raising these amounts. The dedication services would consist of an ordinary festive service with special stress on the musical phase of church worship, including a couple of special praise anthems, a sermon suited to such an occasion, and an organ recital comprising six or more numbers, designed in part at least to demonstrate the characteristics of the instrument. Frequently a guest organist is brought in for such a recital, and the makers will be only too glad to assist in procuring such an artist. Usually organ prices are not subject to discounts.

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Junior Etude

Edited by Elizabeth A. Gest

PLAYING the PIANO

(Reprinted by request from Junior Etude, September 1945)

THESE ARE THE strings that make the tone.

These are the hammers that strike the strings that make the tone.

These are the keys that move the hammers that strike the strings that make the tone.

These are the fingers that touch the keys that move the hammers that strike the strings, that make the tone.

These are the hands that control the fingers that touch the keys that move the hammers that strike the strings that make the tone.

These are the wrists that hinge the hands that control the fingers that touch the keys that move the hammers that strike the strings that make the tone.

These are the arms that guide the wrists that hinge the hands that control the fingers that touch the keys that move the hammers that strike the strings that make the tone.

These are the shoulders that give weight to the arms that guide the wrists that hinge the hands that control the fingers that touch the wrists that move the hammers that strike the strings that make the tone.

This is the brain that bosses the job. These are the ears that hear.

WHO KNOWS the ANSWERS?

(Keep score: One hundred is perfect)

1. What instrument uses colored strings? (20 points)

2. Was Palestrina an Italian, Sicilian or Spaniard? (10 points)
3. What is meant by the word cadenza? (10 points)
4. What is the name of Gounod's famous opera? (10 points)
5. What are the letter names of the dominant-seventh triad in the key of B? (5 points)
6. Which of the following words relate to music: theme, theorem, theory, triad, trident, trio, triplet, triplicate? (5 points)
7. If a major scale has four sharps in its signature, how many sharps are in the signature of its relative minor? (10 points)
8. How many thirty-second notes would be required to fill a measure in six-eight time? (5 points)
9. What name is given to the sixth degree of a scale? (15 points)
10. Which composer's picture appears with this quiz? (5 points)

(Answers on next page)

THE CLEAN-UP FAIRIES

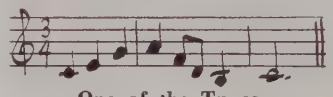
By Marion Benson Matthews

AFTER THE Smith family had gone to bed and the house was quiet, the Clean-up Fairies of Music Land floated out of their hiding places.

"Dear me," sighed Fairy A. "I hope the children didn't lose many notes today. I have a headache and I really do not feel like working very hard."

"Well, the Smith children are usually careful to put every note in its proper place when they practice," commented Fairy G, "but I must admit I am not very optimistic tonight. The youngsters were in such a hurry to get to Jane Ellen's party, you know, they DID race through their practicing."

"Yes," said Fairy D, thoughtfully. "Have you noticed that when they allow themselves plenty of time, we have very little clean-up work to do afterwards? It's always when they put off their practicing until the last minute that we have a busy night."



One of the Tunes

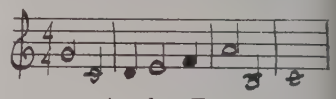
"That's true," agreed Fairy E, who was peering beneath the piano. "Aha! Here's one of my own notes, an E, which Rena must have dropped when she was playing 'The Happy Farmer'."

"And here's one of mine!" exclaimed Fairy A. "Bob must have lost this A when he was racing through his violin scales."

"This D must have been dropped by Bob, too," said Fairy D. "It's right under his music stand."

"My, my!" mourned Fairy C. "Here are TWO of my notes. I suppose Davy must have lost those. Did you ever hear him finish his cornet practice so fast? It made me quite nervous."

"Will you please hand me that G?" asked Fairy G. "That must



Another Tune

have been one of Davy's, too, as it is beside your C's."

"Here is a B under the piano bench," murmured shy little Fairy B, who had not spoken before.

"And an F behind the bookcase," added Fairy F. "I just can't understand how it got into such a queer place."

"What makes me sad is that all these perfectly good notes were absolutely wasted," remarked Fairy C. "It really is a great pity."

"Yes, it is. But Why can't WE do something with them?" asked Fairy F. "I don't see why they shown be thrown away just because the pupils were careless with them."

"That's a good idea!" exclaimed Fairy A. "Now let's see. We have found eight notes, one for each note in the octave. That should be enough for a little melody. Let's see what we can do with them."

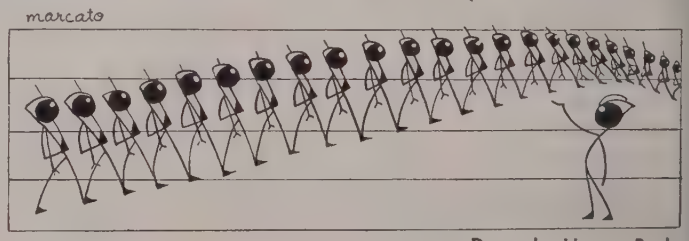
So the Clean-up Fairies arranged and re-arranged the lost notes until they had composed the two little melodies given above.

How many melodies can YOU make with these same notes? No note may be used twice except C

SOLDIERS' MARCH

March, march, march,
Go soldiers down the street;
Their step is firm,
Their line is straight,
They keep a steady beat.

March, march, march,
My scales go marching, too;
My tone is firm,
My fingers curved,
Do I like scales? I DO.



Drawn by Harvey Peake

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age. **Class A**—*15 to 18;* **Class B**—*12 to 15;* **Class C**—*under 12.*

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

No essay this month. Puzzle appears below. Contest closes the first of May.

★ LETTERS ★

Send replies to Letters on this page c/o care of Junior Etude, and they will be forwarded to the writers.

Dear Junior Etude:

. . . I take lessons on the 'cello and play in the Queensland Symphony Orchestra. I would like to hear from string players.

Jennifer Chenery (Age 12), Australia

• I play viola in High School ensemble and my main ambition lies in the orchestral field. In summer I help our director teach viola which is an enjoyable experience. Would like to hear from others interested in orchestra.

Carol Schuler (Age 16), Pennsylvania

Dear Junior Etude:

• Our music club is called Piano Pals. At our meetings we have business, some solos played by members, musical games and then refreshments. We have a lot of fun and increase our knowledge and appreciation of music at the same time. We are enclosing a picture of our club. (Not all the members are present).

Jimmy Woodall, secretary, Georgia

Piano Pals. Atlanta, Georgia

Susan Hutchinson, Sondra Bennet, William Kelly, Sadie Anna Hundsman, Anita Raris, Sammy Raris, Patricia Bernhardt, Jimmy Woodall, Tommie Sue Conkle, Yvonne Mitchem, Jacqueline Boling, Suzanne Barret, Virginia Joiner, Judy Barret, Jean Moore, Sandra Slate, Martha Cantrell.

• Once a week we have a club meeting where we discuss different subjects relating to music. We have two teams, represented by royal blue and gold. The team that wins the contest has its colors on the honor roll. We have scrap books and in them we put pictures of composers and other things relating to music. Sometimes we have parties.

Barbara Bodenstadt (Age 9)
and
Antonina Eterno (Age 10), New York

• I like the Junior Etude very much, especially the Quizzes. I would like to hear from anyone interested in music of any kind. I take piano and am also hoping to take organ lessons.

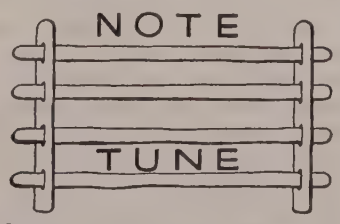
Christopher Ward (Age 12), Penna.

• . . . I have been taking music lessons about five years and all my friends take it, too. I would like to have some one write to me.

Carol Stripling (Age 11), Texas

Fence-Rail Puzzle

MOVE THE WORD "note" down the fence-rails to form the word "tune", by changing only one letter in each move. Each



change must spell a real word. Neatness will count in your answers.

★

Answers to Who Knows

1, The harp. The C strings are red and the F strings are blue, to help the performer keep his hands over the proper strings; 2, Italian; 3, a brilliant solo passage, usually in concertos; 4, Faust; 5, F-sharp, A-sharp, C-sharp, E; 6, theme, theory, triad, trio, triplet; 7, four, the same ones; 8, twenty-four; 9, submediant; 10, Gluck.

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HOW TO TEACH ADULT BEGINNERS

(*Continued from Page* 14)

was a real struggle.

Tom had never become too facile with scales; but he soon developed a powerful, sonorous tone. After a year's study he was able to play the Chopin Prelude in C Minor on a recital program. Tom recently told me that piano means a lot to him; I hope he will go on liking it.

Many beginners are timid at the first lesson. Mrs. Foster said she could hardly muster courage to knock at my door. What would I think of a woman in her sixties expecting to get those old creaky joints in working order? I told her there was every reason to expect we *could* get them in working order; and that is just what we did.

The important thing in working with rank beginners is not to discourage them. Don't make the lesson an inquisition. At the same time, don't coddle students. Make them understand that if they are to progress they must do the work themselves. The study of piano, like many other things appears tedious and difficult. Statistics show that 90 per cent of students drop out during the first two years of study. It is our job as teachers to give students the encouragement needed to get them past the difficulty early stages—and at the same time to make sure they really work at their music.

Students who begin piano study after learning another instrument are, of course, a different story. They have a musical foundation to start with. When Dorothy began piano lessons with me, she played trumpet quite well. She knew musical fundamentals and could analyze every chord. Although her coordination at the piano was that of a very early beginner at first, she soon acquired a technical foundation and thereafter made rapid progress.

George was a vocalist. He could read the treble clef like a streak, but what a time we had with the bass! Evelyn, the cellist, showed little interest until I gave her some simple pieces with singing cello-like melodies for the left hand. It is a good idea to give pupils progressively harder material as soon as possible. Duets are good for rhythm and practice in ensemble-playing, and also for sight-reading. This last is essential; and people learn to read only by doing a great deal of sight-reading. Have the student read ahead in his books; assign hymns and selections from other books as sight-reading material.

For singers, violinists, cellists, trumpeters and others accustomed to reading music on a single staff keyboard harmony drill is invaluable. As a rule, this group is in the habit of thinking in terms of a single melody line rather than chordwise. Learning all chords in all keys, supplemented by drills for the left hand, will soon work wonders with their sight-reading.

A fascinating problem is that of students who play piano by ear but cannot read music. They can be treated neither as beginners nor as advanced students, since they are far above average in some respects and at a very low level in others. Jack, for example, was extremely musical and had an excellent ear. His hand-position and fingering was for the most part bad, but he often achieved beautiful results with it. His coordination was excellent.

Everything in music had come easily to Jack, and he expected that learning to read would be easy also. In this he was disappointed. We had to start from scratch like any other beginner, and learn slowly, one step at a time. For the first time in his life, Jack found it necessary to work at music, and he didn't like it. Tactful persuasion and constant encouragement were necessary to keep him plugging away at staff notation.

Similiarly, Jack was not inclined at first to bother about hand position and fingerings. Using his own system, he could play better than many advanced students. Gradually I was able to point out to him that his system had taken him as far as it could go. To make further progress, he would have to master correct fundamentals. Little by little, Jack did master them. Soon he was delighted by the increasing surety of his playing.

All play-by-ear students have adjustments of this sort to make. But in turn they make good students. They have fine ears and a natural feeling for music. Some of my best performers have been students from this category.

Each group of students poses its special problems; each pupil, in fact, is a special problem. But there are general observations which apply to all.

They tend to become discouraged, feeling they are not making progress. Perhaps you have assigned them a piece that is beyond their powers. Having the right teaching material at the right time is all-important. Here is where a knowledge of piano literature is invaluable.

The practice problem is never-ending. What shall we do when Miss Lowe comes to her lesson unprepared? There will always be headaches and club meetings. Adults are just as good as children with excuses. But fortunately, we can appeal to their adult minds in many

ays. We can make them see the ccessity for practice. We can show iem how to practice, and how to stablish a practice routine.

And we must do all these things ithout letting them seem to be rudgery. Adults bring real enthusism to their piano study. It is up o us as teachers to see that they on't lose it.

The person who takes up music tudy in middle life has many things n his favor. Unlike the young man working hard to establish himself in his chosen business or profession, the mature person generally has leisure for study and recreation. Housewives are less preoccupied with getting the children off to school. Music study can play a useful part in the enrichment of their lives.

This vast body of potential music-makers is a challenge and an opportunity. We as music teachers should make the most of it. THE END

MUSIC HAS NO SHORTCUTS

(*Continued from Page* 15)

or control. One of the greatest uthorities on bowing was Mozart's ather, Leopold. The modern bow ame into use in his time, and his eatise on bowing is still good.

Both in playing and in teaching, find it helpful to concentrate on ocusing the bow on the string on hich one plays. Angle of focus is ded by the proper angling of the bow. Jointly, your arm and your bow should round a complete arc. hus, as you approach the lower rings, your elbow comes *up* to omplement the intention of the ring and keep the arc balanced.

Whatever technical aids you emloy, make up your mind that the ow will not yield up its secrets in month or a year. You build bowg over a long period of trial and rror; you may even get into torenting periods of retrogression! hen you go back and begin afresh ith fundamentals, remembering it's ontinuous practicing that counts. hree hours of practice each day, very day, regardless of your mood, better than an "inspired" eight ours one day and none the next.

In moments of impatience or disouragement, remember the future alues of the long pull. No teacher, method, can get you ahead faster han your powers allow you to go. he test of a career is what goes n *after* 35; the unhurried continuy of one's start determines whether hat is to be steady progress or a udden bogging-down.

Another point that can cause ouble is intonation. Purity of pitch epends first of all on inborn alertess of ear. Being inborn, this can e developed but not created. If the ar is good, intonation is best perected through practicing scales.

A beautiful violin scale is the best test of a player's ability. If your scale is consistently pure in tone, you'll have no trouble with the intonation of passage work. If passage work is out of tune, go back and practice scales. When I was 14, I went through two weeks during which Kneisel kept me on absolutely nothing but the C-major scale. At the time, it was agonizing; today I can't thank him enough.

A third problem that interests students is the vibrato. Like ear-accuracy, its quality comes from within and remains an intensely personal thing. Once its mechanics have been developed, the secret is not to abuse it.

The vibrato is legitimately a means of emotional expression and should never be used where the intention of the music does not require it. You must develop a slow vibrato, a fast one, a middling one. You must also be able to play without any vibrato. Think of the vibrato as an interpretative device, never a mechanical one. Keep it to mirror your feelings. Don't be tempted to "turn it on" as an indiscriminate trick to get richer tone.

It cannot be sufficiently stressed that the popular conception of making technique synonymous with a fast left hand is quite false. The left hand must be adequately developed (through scales, exercises, and studies—not just some, but *all* of them) to meet the demands of the music. But the right hand gives life to the music—also to the performer's career. A slower, more realistic background of study will bring this home to you, partly by putting skilled control into your hands, partly by clarifying the difference between the short-cut and the long pull. THE END

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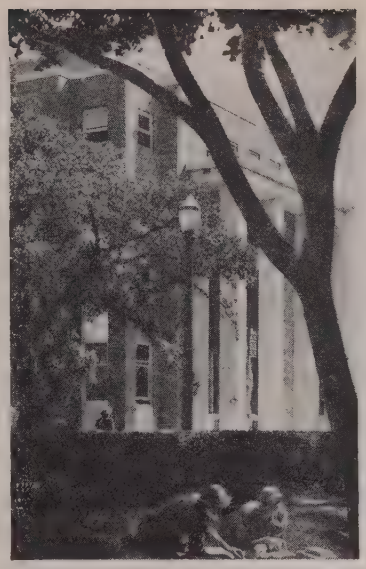

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Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises readers on playing tied pedal point notes and on teaching pupils correct playing of fugues.

ENJOYS RHYTHM

The pupil to whom I gave "The little Nigar" by Debussy enjoyed it so much that I am wondering if you can suggest several other pieces of about the same type and grade, also a little more difficult.
—(Mrs.) E. D. H., Indiana.

I recommend the following: "Tickling Toes," by Florence B. Price (slightly easier); "Strumming the Banjo" (also slightly easier) and "Jolly Minstrel," both by Evangeline Lehman; "Juba Dance," by R. Nathaniel Dett. Then, more difficult: "Golliwogg's Cake Walk," and "General Lavine, Eccentric . . . ," both by Debussy; Three Preludes, by George Gershwin. All these are pleasing pieces.

WATCH YOUR PRONUNCIATION!

Besides the fact that many music appreciation teachers speak way above the heads of their young pupils, they often fail to pronounce their words clearly. For instance, this happened recently in an elementary school:

Preparatory to a Children's Concert by the local symphony, the teacher lectures on various instruments. Of the clarinet, she says that it is usually "made of ebony in parts for convenience." A short quiz follows:

"Who can tell me something about the clarinet?"

A little boy's hand shoots up: "It's made of a bone, in parts for convents."

Next question:

"Who was called 'The March King' and wrote 'Stars and Stripes Forever'?"

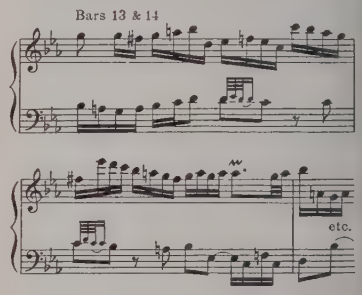
This time a little girl answers: "Susan. John Philip Susan."

AWKWARD POSITIONS

In the Bach two part Invention, No. 2, there are some measures which cause my students a lot of trouble on account of the awkward position of the hands which have to play within the same octave, conflicting with one another. Have you any suggestions for the performance of these passages? I would appreciate it very much.
—(Mrs.) H. L. W., Vermont

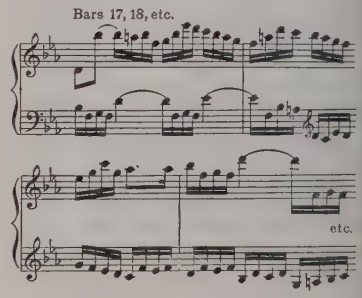
Of course Bach's "Inventions" were written for harpsichord, and the passages you mention presented no difficulty since they could be played on two manuals. For our modern pianos, however, there is a solution: Emanuel Moor, the Hungarian composer and inventor of the double-keyboard piano, was a great Bach scholar. For such cases he recommended shifting the right hand one octave up. This can be done musically and not merely on the few beats involved. For instance, transpose bars 13 and 14 as follows:

Bars 13 & 14



Then bars 17, 18 and half of 19 in the same manner:

Bars 17, 18, etc.



The difficulty is thus eliminated, and the beauty of the music remains unimpaired. This method is in line not only with harpsichord style, but with organ transcriptions. Moor used it extensively in his admirable arrangements of the Fugues in A Minor, D Major, C Minor, G Minor, and E Minor which, though little known, are the most faithful and effective ones to date.

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., *Music Editor, Webster's New International Dictionary,* and Prof. ROBERT A. MELCHER, *Oberlin College*

ST WHAT DOES D.C. MEAN?

n a piece with an introduction, s a D. C. mean to begin at the inning of the introduction or the beginning of the main ne? I am thinking especially the march called "Under the ıble Eagle."

—Miss L. W., Nebraska

Theoretically, the direction *Capo* (abbreviated D. C.) ns that you are to repeat from beginning. If the repeated part ɔ begin after the introduction direction *Dal Segno* (D. S.) ning "from the sign" should ısed, a "sign" then indicating tly where the repeated part is ɔegin. But in actual practice posers—and even editors!—often careless about such mat- and I myself have seen many positions in which D. C. is in cases where the introduc- is clearly not intended to be ated. I do not happen to have ɔpy of the composition you tion, but I am guessing that one in which the repeat be- after the introduction.

hen in doubt about any such er, use your musical judg- and do what sounds best.

—K. G.

H WHAT GRADE SHALL I JME?

hen I stopped taking lessons al years ago the music that I playing was about fourth- e in difficulty. I continue to ETUDE, and I wish you d tell me what grade music ght begin when I resume piano ice. *—E. T., Connecticut*

general it is advisable to ack to music that is consider- easier than that which you playing when you stopped ıs. So begin work at material econd-grade difficulty rather where you left off. This will you a chance to discipline self to read the score with ute accuracy, to require your- ɔ see and observe every single l, including words and signs ng to tempo and dynamics, fingerings, and pedal markings.

Of course your progress should be much more rapid this "second time over," and I do not mean that you are to go back to second-grade music and then take two years to reach fourth-grade music. But even though you spend only a few months on second-grade material and a few more on third-grade, I nevertheless believe that you will learn so many things you missed the first time that the experience will be enormously valuable to you. But don't wait too long to get started again—one loses one's playing ability very rapidly in these earlier stages.

—K. G.

ABOUT THE SABER DANCE

• *Will you please give us some information about the "Saber Dance," its story, origin, and so forth?* *—S. M. C., Pennsylvania*

The "Saber Dance" is taken from the ballet "Gayne" by the contemporary composer, Aram Khachaturian. The story of the ballet deals with cotton pickers on a collective farm in Armenia. One of the characters, the husband of Gayne, is found to be a traitor. He sets fire to some bales of cotton, and seizes his own child as a hostage. As Gayne tries to rescue the child, she is stabbed. She is saved and her villain husband is dispatched by the timely arrival of a Red Army border patrol headed by Kazakov. The second act of the ballet depicts the celebration of the betrothal of Gayne and her rescuer. During this scene members of the collective farm perform characteristic dances of their several regions, one of these being the "Saber Dance."

Certain portions of the music of this ballet have been made into a suite, and have been played rather widely on symphony programs. The "Saber Dance" has even been transformed into a popular version. *—R. A. M.*

To avoid delay, all queries are answered individually. Therefore, please include your name and address in your letter.

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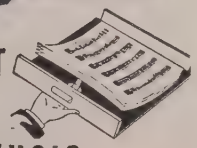

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ZOLTAN KODALY WAS MY TEACHER

(*Continued from Page* 13)

first and only question when he saw me was what had happened to the lost G—he had not heard it go to the F.

Kodaly is one of the few modern composers who have never written a piano concerto. I have hopes of convincing him that he should work on a concerto because I feel he would write a good one.

The fact that Kodaly has virtually abandoned composition and teaching and is now devoting himself to Hungarian literature and folklore is a fitting tribute, in my estimation, to a man who never lowered his standards, who sacrificed personal ambition for the greater good of the music of his native land, and who ranks with the greatest teachers and musical creators of this day and age.

Zoltan Kodaly's initial composition, an overture, was performed by a student's orchestra in Budapest in 1897, when the composer was 15 years of age. His works were first performed outside Hungary in 1910 when his string quartet was given in Zurich and piano works in Paris. Only his sonata for cello and piano were also performed outside Hungary before World War I.

Kodaly was slow to produce orchestral works, and it wasn't until 1919 that he wrote his "*Nayari Este*" ("Summer Evening"). This work was performed in New York in 1930 by Toscanini. In 1920 his Opus 12 for two violins and viola became known in Europe; in 1922 his Serenade was given in Salzburg, and the following year his Sonata for cello.

In 1923, the 50th anniversary of the union of the twin cities, Buda and Pest, he was commissioned to write the *Psalmus Hungaricus,* Opus 13, which received its first performance in Budapest on November 19th. The work was translated into eight languages, and was given hundreds of performances. On October 26, 1926, his comic opera, "Hary Janos," was produced. The suite from this work was performed by Mengelberg and the New York Philharmonic December 15, 1927, while the "Dances of Marosszek" and the "Dances of Galanta" were performed by Toscanini in New York in 1930 and 1933. Kodaly's other opera, "The Spinning Room," based on Hungarian Folklore, was presented in Budapest in 1932. Other works have emerged in a slow steady flow from 1901 to the present time.

THE END

CLASS PIANO TEACHING GETS RESULTS!

(*Continued from Page* 18)

add, so that they become permanent working units of six members each. I try to keep these units together until they reach high school when new arrangements are necessary. About this time those who plan to make their careers in music are sent to conservatories where they can start earning credits which private teachers in the state of Alabama cannot give toward a degree in music. The other high schoolers are rearranged into classes of four.

With six in a class, all fairly good note-readers eager to make music, our first mission has been accomplished. Each class session thereafter is a challenge to the teacher's ingenuity.

By the time the third year is reached the teacher must do a great deal of pre-lesson planning. With a blackboard, work table, two or three pianos, note-stamping set, plywood notes and rests, scale pictures, sight-reading material, ensemble numbers, Tapper's cut-out history books, record player, and recording machine there will never be enough time nor a dull moment.

Take one lesson period of third term children, for example. We have a new trio. The six students gather around the table. The two high trebles stand together, the two middel performers, and the two bass players. First we clap the rhythm a couple of times, then we play the parts on the rhythm band instruments. With every new trio we change places in order that each child will become proficient in high note and low note reading. It is often necessary to leave the slow members in the class at the middle of the keyboard.

After we have learned the rhythm we sight-read, making ready for home work before the private lesson. This preview stimulates interest and makes the practicing of the tuneless parts more interesting. We next play the ensembles which we have already learned and played to death because the pupils get a big bang out of playing things they know well. We have combinations of trio at one piano, solo at the other (Grieg's "Elfin Dance" is good), quartet at one piano and duet at the other ("Airy Fairies" by Spaulding is very effective), double duets, trios, solos. (*Continued on Page* 62)

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CLASS PIANO TEACHI

(*Continued from Page 6*

During the Christmas holida have musical teas. One class vides the music, while another ishes the conversation aroun punch bowl to drown out the just like at real teas.

Every pupil gets a report once a quarter. Excellent w always paid a tribute, eith the form of praise in fro classmates, or by the gift of a cal card, pin, or statuette.

The parents who are music pear on recital programs wi children. A mother sings a sol her daughter as accompani father plays a duet with his son. The entire audience, comp parents and relatives, stands t as two youthful students p hymn or folk song. It's a r change from old-style recitals

I wasn't taught as I am now ing. My teacher wore long which swept the floor as she w She cracked our knuckles w ruler and spoke in icy terms we stumbled. I'd have given if my mother hadn't been termined woman.

Today the situation has ch Most of our pupils have to a bit of practice between news broadcast. Sister's danc gram, Brother's sports review Hopalong Cassidy on T-V. I are not really keen about their they have many excuses fo bothering with it.

That is one of many reason piano lessons must be stimu competitive, pleasant, and cha ing. Class work is stimulatin cause of its variety, comp because it has more to offer any other form of amusement, ant because one's buddies w there and there'll be a bit o challenging because "the other be better prepared."

Class lessons have arrived. private teacher is to meet the petition of lower prices and students. she will have to mo of the family living room, p a studio for herself either spare room, in the basement, o the garage. She will have to workshops and clinics and b extra piano as well as other sary equipment. She should the Music Teachers Nationa sociation and the Music Edu National Conference. attend meetings and read their maga as well as the other public which have much to say abou profession. She will have to the lists of new materials, exc ideas with her fellow teacher go along with those who know years of trial and error that work is a wonderful way to music. TH

SOUTHERN YOUTH BUILDS A SYMPHONY

(*Continued from Page* 22)

prised to find that they require y one rehearsal with the Sym- ony before a concert. On occasion, Symphony sets up two or three earsals in advance, only to have artist declare the second and d rehearsals unnecessary.

'he Symphony itself rehearses in the afternoon, two or three es a week, during the season.

'he orchestra is composed of 90 icians, 75 of them professional. remaining 15 are outstanding ng musicians who are happy to hosen to play with the orchestra the experience. As they acquire fessional polish and experience, e young musicians are added to payroll.

hasn't always been clear sail- for the Atlanta Symphony, Atlan- s found it hard to realize that had a full-fledged symphony, er than an outstanding youth phony, and they were slow to their financial support to the itious undertaking.

1939, the idea of a combined school orchestra was conceived Anne Grace O'Callaghan, Super- of High School Music in the nta schools. Miss O'Callaghan, the help of interested musicians school officials, organized the nd-About Atlanta High School estra and invited Dr. Joseph dy, founder of the famous Na- l High School Orchestra Camp terlochen, Michigan, to conduct first concert on February 9, .

. *Maddy* returned each year to uct the orchestra in concert, at one time mentioned the idea n Atlanta orchestra for young en and men who had finished school. The idea remained with O'Callaghan, but nothing was about it at that time.

tstanding young musicians were raged, however, by scholarships ded to members of the high l orchestra for training at Dr. ly's summer camp at Inter- n.

nry Sopkin, an outstanding symphony conductor, first to Atlanta to conduct the huge ined high school orchestra in The young people did well his direction, and he returned llowing year.

. Sopkin received his musical ng in Chicago, where he studied and violin under the late Samatini. At twenty-one he ne a member of the faculty of merican Conservatory and later of the instrument department, ing orchestration and conduct-

oughout his career, he had been sted in young musicians, and he was very much impressed with the work of the Atlanta high school boys and girls.

Late in 1944 Miss O'Callaghan enlisted the aid of Mrs. James O'Hear Sanders, president of the Atlanta Music Club, in organizing the type of symphony first suggested by Dr. Maddy. And under the sponsorship of the Music Club, the Atlanta Youth Symphony was organized. Sopkin was asked to conduct its first two concerts in the winter and spring of 1945.

The Music Club paid the conductor's expenses, and the concerts were free. Capacity audiences applauded the work of the one-hundred young musicians.

In September, 1945, the Music Club underwrote Sopkin's salary for a full months' season, with four concerts scheduled. A group of 22 interested persons and corporations defrayed all other expenses, and capacity audiences continued to attend the free concerts.

Gradually, professional musicians were added to the orchestra until it became the full-fledged Atlanta Symphony Orchestra. And that's when the financial problems began.

The first subscription sale of tickets for the 1947-48 season, resulted in only nine hundred tickets sold. Atlantians had not yet accepted the Atlanta Orchestra as a symphony. They continued to consider it a young people's orchestra, and many were reluctant to pay admission.

The low point was reached in the spring of 1949. The Symphony by then was several thousand dollars in debt, and the prospects seemed very gloomy.

Then, in the summer of 1949, interested persons came together to make an all-out effort to keep the Symphony on the Atlanta scene, and they succeeded.

Before the 1949-50 season opened, the number of professional musicians in the orchestra was increased to 55, while the non-professionals numbered 35. Five nationally known artists were slated to appear in concert with the Symphony during the 1949-50 season. They were Dorothy Kirsten, Jacques Abram, Tossy Spivakovsky, Oscar Levant and William Kapell.

The Mayor declared September 18 through 25 as Symphony Week in Atlanta. Local stores, newspapers and radio stations cooperated in the fight to keep the Atlanta Symphony alive. As a result of the concentrated campaign, more than four thousand season tickets were sold within a week. Symphony Week was a success, and the Atlanta Symphony was on the way up.

An outstanding contribution to the Sym- (*Continued on Page* 64)

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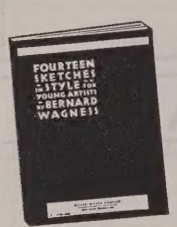

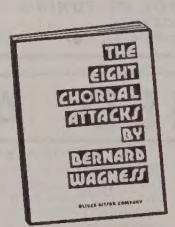

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SOUTHERN YOUTH BUILDS A SYMPHONY

(*Continued from Page 63*)

phony has been made by the Atlanta Symphony Guild, Inc., an outgrowth of the group which originally underwrote the Atlanta Youth Symphony.

In the summer of 1949 the Women's Committee of the Guild was organized, and the officials of the orchestra give the women much of the credit for selling the Symphony. One official estimates that the 150 women in the group have made as many as 15,000 telephone calls to enlist contributions and sell season tickets to the concerts. The service is entirely voluntary.

As a result, the Atlanta Symphony entered the 1950-51 season "in the black," possibly the only symphony in the country in this condition.

Corporate gifts and large personal donations have been particularly sought by the group. A plan of company sponsors is being tried for the first time this year, and promises to become very successful. This program is under the direction of the president of one of Atlanta's largest department stores and the president of a leading bank. Businesses participating pledge a certain contribution for a two-year period.

Another division of the Symphony Guild is the Junior Division, composed of younger women who assist the Women's Committee, and serve as hostesses at the Young People's Concerts.

The Young People's Concerts, undertaken first during the 1949-50 season, also have been an outstanding success

This is a series of three concerts offered for school children only. The concerts tickets were first offered through Atlanta schools but many school officials in neighboring towns have asked to participate in the program and have been included in the 1950-51 series.

The concert series for young people during 1949-50 was highly successful. But the 1950-51 season saw a landslide of dollars that bought every seat in the house within two days and left 400 children on the waiting list for tickets.

The entire series is sold for $1.00 per ticket. The tickets are printed in special program booklets which contain program notes and other study materials to help in the preparation of the students for the concerts.

The school teachers cooperate with the Symphony by discussing the music to be played, playing recordings of various selections and teaching concert etiquette.

The children also hear broadcasts over the Atlanta school system's radio station, WABE-FM, which include commentaries on the music and interviews with the concertmaster and the conductor.

The music, although classical, chosen particularly for its appe to the children, and an outstandi young student musician is chosen appear as guest soloist at ea Young People's Concert. Some the selections used have been Sib ius' "Finlandia," Rimsky-Korsako "Capriccio Espagnole," and Sch bert's "Unfinished Symphony."

Although the Symphony of tod is composed of mature musicia many of them are the former hi school boys and girls who play in the first In-and-About Atlan orchestra.

Concertmaster of the Symphony Robert Harrison, Professor of Mus at the University of Georgia. Ha rison is probably the youngest co certmaster of a major symphony the country, but Conductor Sopk describes him as "the best violin I've heard."

> • There is nothing in which the power of art is shown as much as in playing on the Fiddle. In all other things we can do something at first; any man will forge a bit of iron if you give him a hammer; not so well as a smith but tolerably; and make a box though a clumsy one; but give him a Fiddle and a Fiddle-stick, and he can do nothing.
>
> —Samuel Johnson

At the time that Harrison was student at the University of Georg he served as concertmaster with t original high school orchestra. I attended the Juilliard Gradua School, and returned to the Univ sity of Georgia as Director of Viol Training. His wife also is a violin with the Symphony.

An Atlanta Symphony School operated for four weeks each su mer to train young musicians. T Atlanta Symphony Guild underwri the school. Conductor Sopkin a a staff of seven musicians tea instruments, harmony, theory a ensemble playing.

A high school orchestra is co tinued throughout the school ye as a training ground for future Sy phony members. In all ways southe young people are encouraged n only to take an interest in go music, but to aim toward the goal a place in a major symphony chestra in the South.

Most of the professionals n in the orchestra have other p fessions as well. There are insuran men, school teachers, music teache and others. But when they app on the stage, they are one in music of the Atlanta Sympho Orchestra. THE E

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